

SCHOOL OF MUSIC - SHORE HALL

MELODIA

A COURSE IN
SIGHT-SINGING
SOLFEGGIO

BY

AMUEL W. COLE

AND

LEO R. LEWIS



PQU148334

BOOK I

BOOK II

COMPLETE
(Books I-IV)

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
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MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY
SAMUEL W. COLE

THE EXERCISES WRITTEN AND SELECTED BY
LEO R. LEWIS

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe, so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: **the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted.** The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i> T. Anderton [1836-]	<i>Gn</i> C. F. Gounod [1818-1893]	<i>Na</i> J. Nares [1715-1783]
<i>Ab</i> D. F. E. Auber [1782-1871]	<i>Hd</i> G. F. Händel [1685-1759]	<i>Pa</i> A. Panseron [1796-1859]
<i>Bh</i> J. S. Bach [1685-1750]	<i>Hr</i> H. L. Hasler [1564-1612]	<i>Py</i> C. H. H. Parry [1848-]
<i>Be</i> L. van Beethoven [1770-1827]	<i>Hs</i> J. A. Hasse [1699-1783]	<i>Rd</i> J. J. Rodolphe [1730-1812]
<i>Bt</i> A. Bertalotti [1665-1730(?)]	<i>Hn</i> J. Haydn [1732-1809]	<i>Rs</i> G. Rossini [1792-1868]
<i>Bn</i> H. Bönicke [1821-1879]	<i>Hg</i> J. Higgs [1829-1902]	<i>Sb</i> J. N. Schelblie [1789-1837]
<i>Br</i> J. Brahms [1833-1897]	<i>Kb</i> J. P. Kirnberger [1721-1783]	<i>Sn</i> F. Schneider [1786-1853]
<i>Cl</i> G. Carulli [1800-1877]	<i>La</i> H. F. Langlé [1741-1807]	<i>Sm</i> R. Schumann [1810-1856]
<i>Cb</i> E. Chabrier [1842-1894]	<i>Ls</i> O. Lasso [1532-1594]	<i>St</i> J. A. Steffani [1726-1800(?)]
<i>Ck</i> G. W. Chadwick [1854-]	<i>Lm</i> H. Lemoine [1786-1854]	<i>Ts</i> W. Tschirch [1818-1892]
<i>Ch</i> L. Cherubini [1760-1842]	<i>Lo</i> L. Leo [1694-1756]	<i>Vd</i> G. Verdi [1813-1901]
<i>Cn</i> P. Cornelius [1824-1874]	<i>Lw</i> C. Löwe [1796-1869]	<i>Wg</i> R. Wagner [1813-1883]
<i>Du</i> F. Durante [1684-1755]	<i>Mn</i> F. Mendelssohn [1809-1847]	<i>Wb</i> S. Webbe [1740-1816]
<i>Fi</i> C. H. Fischer [1800-1875(?)]	<i>Mi</i> J. Minard [1845(?) -]	<i>Wn</i> B. Widmann [1820-]
<i>Fr</i> C. Franck [1822-1890]	<i>Mz</i> W. A. Mozart [1756-1791]	<i>Wll</i> F. Wüllner [1832-1902]

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MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

The image displays a musical score for 'MELODIA - BOOK I, FIRST SERIES'. It contains 23 numbered exercises, each written on a single staff in 4/4 time. The exercises are arranged in two columns, with the first column containing exercises 1 through 11 and the second column containing exercises 2 through 23. Each exercise is a one-part diatonic exercise in step-wise melody, using G and F clefs. The exercises are designed to cover all major keys from G major to D-flat major, and they include various representations of notes and rests of whole-beat length and multiples thereof. The exercises are numbered 1 through 23, with exercise 1 starting on G4 and exercise 23 ending on G4. The exercises are arranged in two columns, with the first column containing exercises 1 through 11 and the second column containing exercises 2 through 23. Each exercise is a one-part diatonic exercise in step-wise melody, using G and F clefs. The exercises are designed to cover all major keys from G major to D-flat major, and they include various representations of notes and rests of whole-beat length and multiples thereof. The exercises are numbered 1 through 23, with exercise 1 starting on G4 and exercise 23 ending on G4.

This musical score is a single melodic line in 3/4 time, spanning measures 24 to 45. The notation is written on a single staff with a treble clef. The key signature has one flat (B-flat). The melody is composed of eighth and sixteenth notes, often beamed together in groups. Measure numbers 24 through 45 are printed at the beginning of each line. The piece concludes with a double bar line and repeat dots at the end of measure 45.

24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

A musical score for a single melodic line, consisting of 10 staves of music. The measures are numbered 46 through 75. The notation includes various rhythmic values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written on a single staff with a treble clef. The notation is in a standard musical style, with notes and rests clearly marked. The measures are grouped into measures of 4, 4, 4, 4, 4, 4, 4, 4, 4, and 4 measures respectively. The final measure (75) ends with a double bar line.

46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

This musical score is written for a single melodic line in 4/8 time. It consists of 18 staves, each containing a measure number and musical notation. The notation includes eighth and sixteenth notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 4/8. The score begins at measure 76 and ends at measure 93. The notation is clear and legible, with a consistent style throughout.

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

This musical score consists of 15 staves, each containing a single measure of music. The measures are numbered 94 through 108. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The key signature and time signature change throughout the piece: measures 94-95 are in 3/4 time; measures 96-97 are in 6/8 time; measures 98-99 are in 6/4 time; measure 100 is in common time (C); measure 101 is in 4/2 time; measures 102-103 are in 3/2 time; measure 104 is in 6/4 time; measure 105 is in common time (C); measure 106 is in common time (C); measure 107 is in 4/8 time; and measure 108 is in 6/8 time. The notation is written on a single-line staff with a treble clef.

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143 144

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146 147

Detailed description: This musical score consists of 12 staves of music, numbered 128 through 147. The notation is in treble clef with a key signature of one flat (B-flat). The time signatures vary throughout the piece: 4/4 (measures 128-131), 3/4 (132-133), 8/4 (134-135), 6/8 (136-137), 6/4 (138), C (139-142), 3/4 (143-144), 3/4 (145), and 3/8 (146-147). The melody is primarily composed of eighth and sixteenth notes, with some measures featuring dotted rhythms or rests. The score is presented on a single page with a page number of 7 in the top right corner.

This musical score consists of 14 staves of music, each beginning with a measure number. The key signature is D major (two sharps). The time signature changes throughout the piece: 4/4 (measures 148-150), 3/4 (151-152), 4/4 (153-154), 3/4 (155), 6/8 (156-157), C (158-159), 3/4 (160-161), 3/8 (162-163), 6/8 (164), and 4/4 (165-167). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Some measures contain slurs or ties. The final measure (167) ends with a double bar line.

148 149

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174 175

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181 182

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184 185

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187

Detailed description: This page contains musical notation for measures 168 through 187. The notation is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The time signature changes several times: common time (C) at measures 168, 170, 174, 176, 180, and 186; 3/4 time at measures 171, 179, and 181; 6/8 time at measures 175, 177, and 178; and 3/2 time at measure 182. The melody consists of eighth and sixteenth notes, often beamed together, with some measures containing rests or longer note values. Measure 173 features a double bar line and a repeat sign. Measure 176 has a 6/8 time signature change indicated by a bracket. Measure 186 has a common time change indicated by a 'C' time signature.

This musical score consists of 18 staves of music, each beginning with a measure number. The notation is in treble clef. The key signature and time signature change frequently throughout the piece. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The score is as follows:

- Staff 1: Measure 188 (3/4, key of B-flat), Measure 189 (4/4, key of B-flat).
- Staff 2: Measure 190 (6/8, key of D major).
- Staff 3: Measure 191 (C, key of D major), Measure 192 (3/2, key of B-flat).
- Staff 4: Measure 193 (3/4, key of B-flat).
- Staff 5: Measure 194 (8/8, key of D major).
- Staff 6: Measure 195 (4/4, key of B-flat).
- Staff 7: Measure 196 (2/4, key of D major).
- Staff 8: Measure 197 (4/4, key of D major).
- Staff 9: Measure 198 (6/8, key of B-flat).
- Staff 10: Measure 199 (3/4, key of D major), Measure 200 (3/4, key of D major).
- Staff 11: Measure 201 (4/4, key of B-flat).
- Staff 12: Measure 202 (6/4, key of D major).
- Staff 13: Measure 203 (6/8, key of B-flat).
- Staff 14: Measure 204 (3/8, key of D major).
- Staff 15: Measure 205 (3/2, key of B-flat).

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher. 11

206 207 208

209 210

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226 227

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233 (with 243) 234 (with 244)

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239 240

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243 (with 233)

244 (with 234) 245

246(with 263) 247

248

249(with 264) 250

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252 253

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255 256

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261

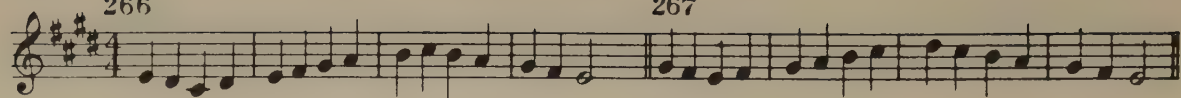
262

263 (with 246) 264 (with 249)

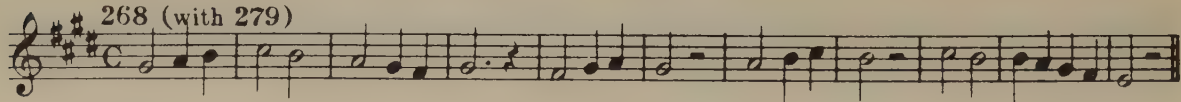
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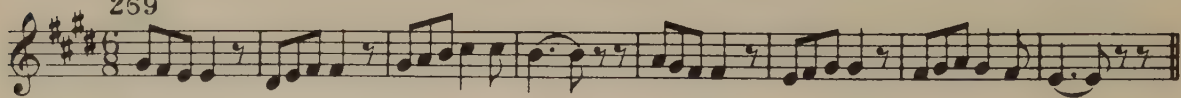
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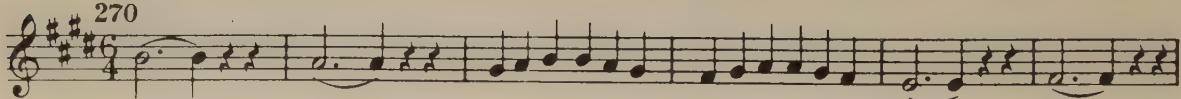
268 (with 279)



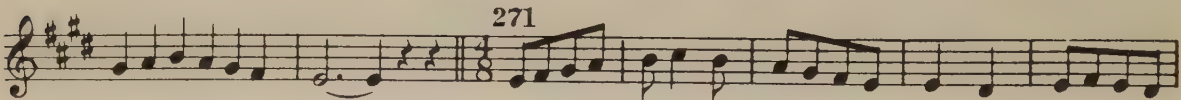
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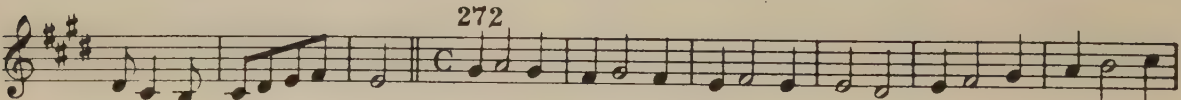
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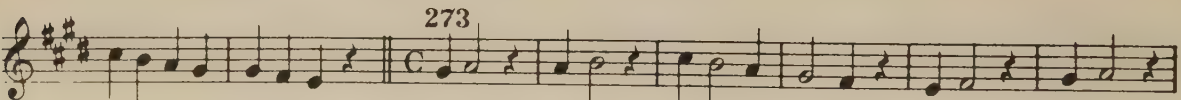
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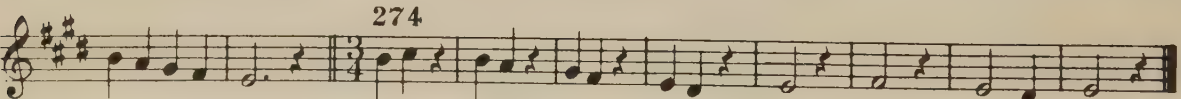
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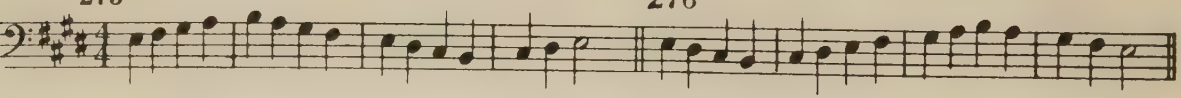


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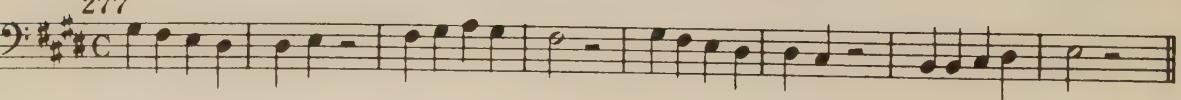


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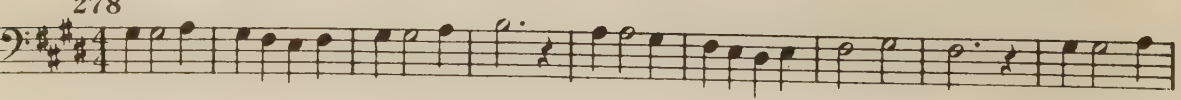
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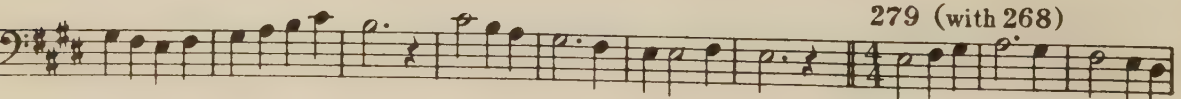
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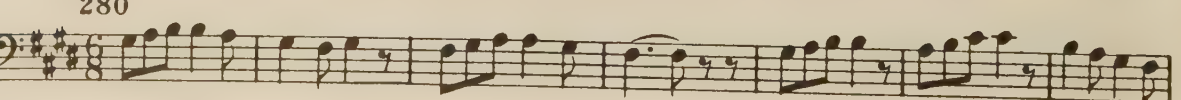
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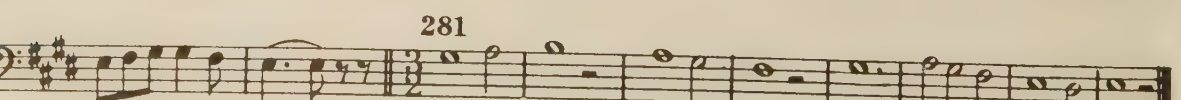
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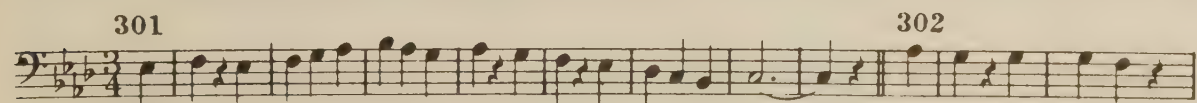
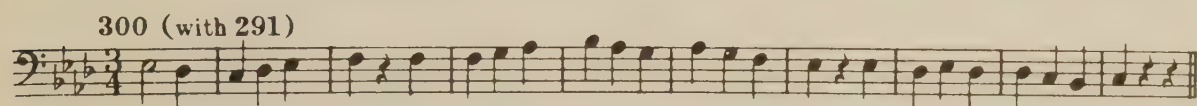
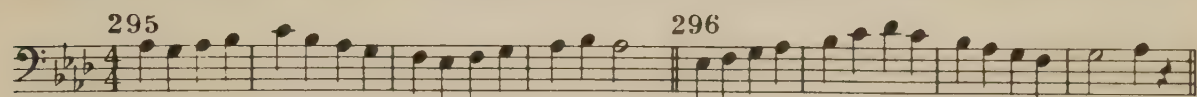
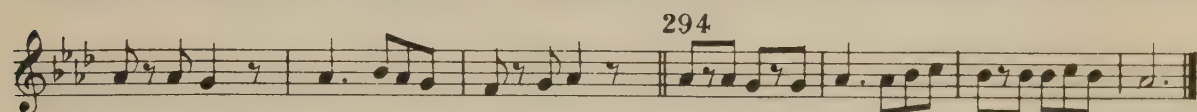
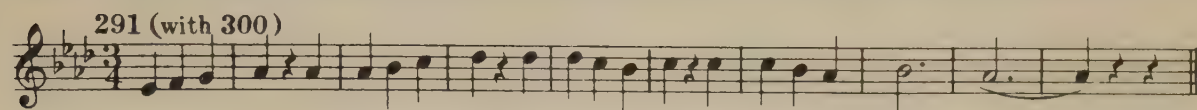
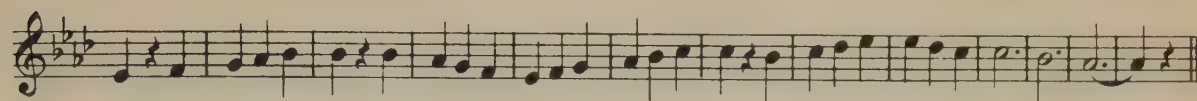
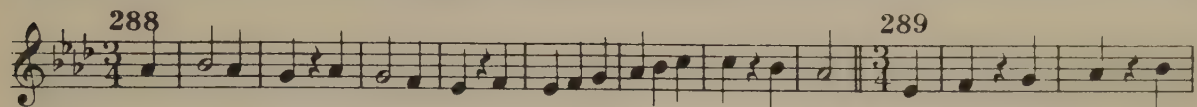
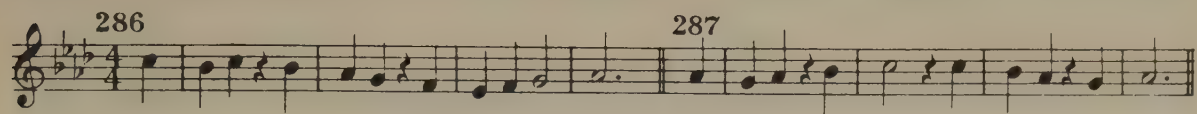
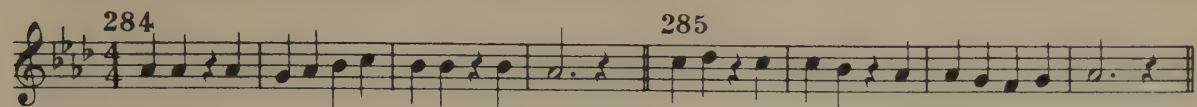
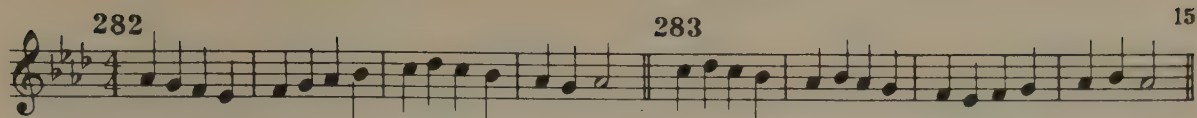


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307 (with 312)

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312 (with 307)

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333 334

335 336

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339 (with 328) 340 (with 328)

341 342

343

This musical score is for guitar, spanning measures 344 to 380. It is written in 4/4 time, with a key signature of one sharp (F#). The notation is organized into ten systems, each containing one or more staves. Measures 344 and 345 are on a single staff. From measure 346 onwards, the music is split between a treble staff and a bass staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. Some measures are marked as being played together, such as 361 (with 378), 364 (with 379), 378 (with 361), and 379 (with 364). The piece concludes with a double bar line at the end of measure 380.

344 345

346 347 348

349 350 351

352 353 354

355 356 357

358 359 360

361 (with 378) 362

363 364 (with 379)

365 366

367 368 369

370 371 372

373 374 375

376 377

378 (with 361)

379 (with 364) 380

381 382 383

384 385 386

387 388

389 390

391 392

393

394 395

396

397 398

399

400 401

402

403 404

405 406

407 408

This musical score page contains 28 measures of music, numbered 381 through 408. The notation is arranged in 14 horizontal staves. Measures 381-390 are in treble clef, while measures 391-408 are in bass clef. The key signature changes from C major (no sharps or flats) to D major (two sharps) at measure 391. The time signature is 4/4 for measures 381-390, 3/4 for measures 391-398, and 3/8 for measures 399-408. The music consists of eighth and sixteenth notes, often beamed together in groups, with some measures containing rests. The notation is clear and professional, typical of a printed musical score.

409 410

411

412 413

414

415

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421

422

423

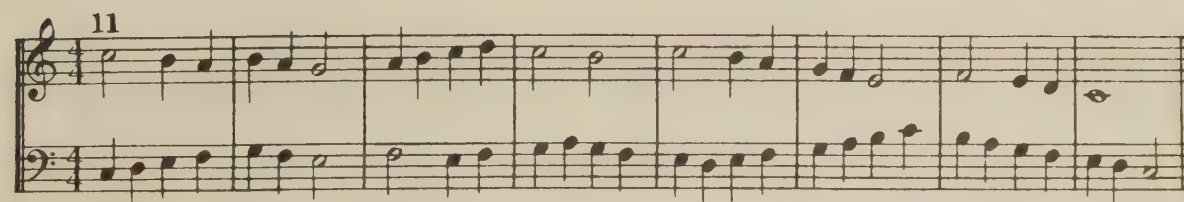
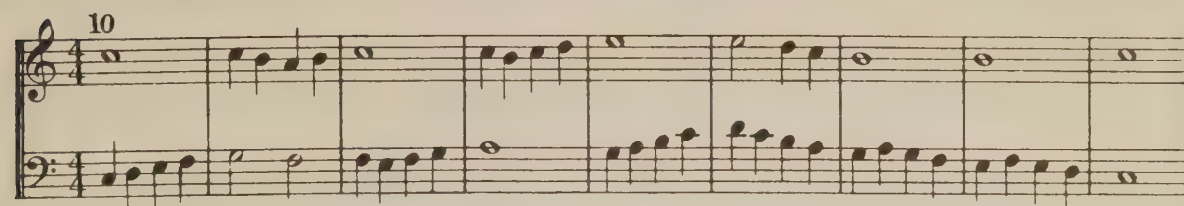
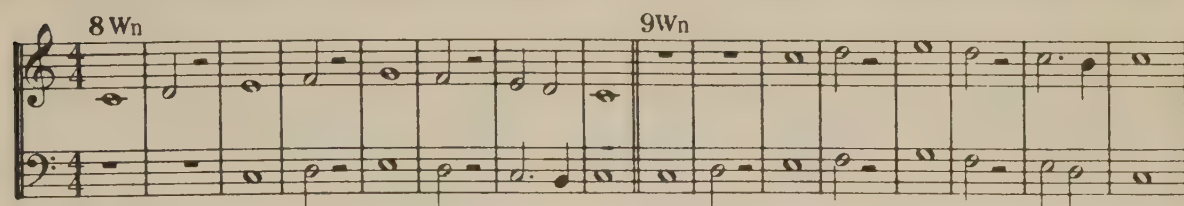
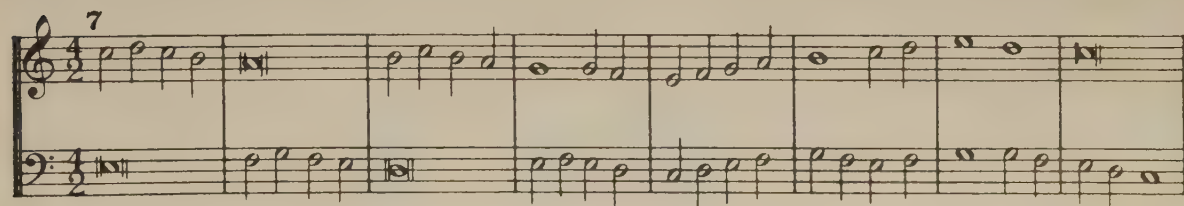
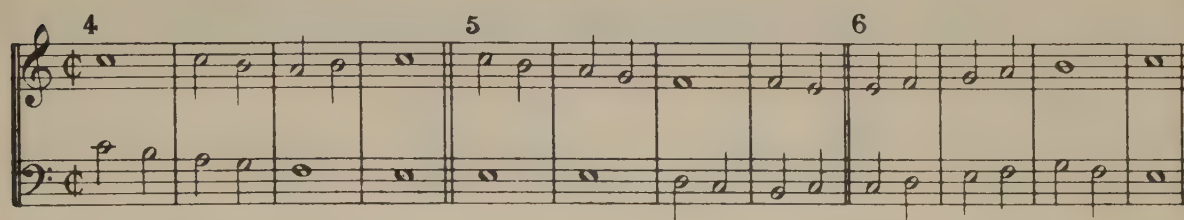
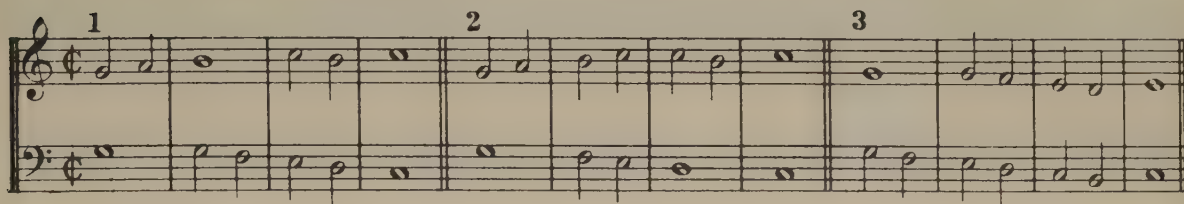
424

This musical score page contains measures 409 through 424. The notation is as follows:

- Measure 409: Treble clef, key of D major (two sharps), 4/4 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5.
- Measure 410: Treble clef, key of D major, 4/4 time. It begins with a whole note D5, followed by eighth notes C5, B4, A4, G4, F#4, E4, and D4.
- Measure 411: Treble clef, key of D major, 4/4 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5.
- Measure 412: Bass clef, key of D major, 3/4 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 413: Bass clef, key of D major, 3/8 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 414: Bass clef, key of D major, 3/8 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 415: Treble clef, key of D major, 6/4 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5.
- Measure 416: Treble clef, key of D major, 6/8 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5.
- Measure 417: Bass clef, key of D major, 6/8 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 418: Bass clef, key of D major, 4/8 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 419: Treble clef, key of D major, 3/4 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, and A4.
- Measure 420: Bass clef, key of D major, 4/4 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 421: Treble clef, key of D major, 3/4 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, and A4.
- Measure 422: Bass clef, key of D major, 4/4 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.
- Measure 423: Treble clef, key of D major, 3/8 time. It begins with a whole note D4, followed by eighth notes E4, F#4, G4, and A4.
- Measure 424: Bass clef, key of D major, 4/4 time. It begins with a whole note D3, followed by eighth notes E3, F#3, G3, and A3.

SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation



12 W_n 13 W_n

14 W_n

15 W_n

16 W_n 17 W_n

18 (Compare with 10)

19 W_n

20 W_n

21 W_n

22 Wn

Measures 22-23, Wn part. The score is in 3/4 time. Measure 22 starts with a whole rest in the treble and a half note G in the bass. Measure 23 continues with a half note A in the treble and a half note G in the bass, followed by a half note F in the treble and a half note E in the bass.

23 24

Measures 23-24, Wn part. Measure 23 continues with a half note D in the treble and a half note C in the bass. Measure 24 continues with a half note B in the treble and a half note A in the bass, followed by a half note G in the treble and a half note F in the bass.

Measures 24-25, Wn part. Measure 24 continues with a half note E in the treble and a half note D in the bass. Measure 25 continues with a half note C in the treble and a half note B in the bass, followed by a half note A in the treble and a half note G in the bass.

25

Measures 25-26, Wn part. Measure 25 continues with a half note F in the treble and a half note E in the bass. Measure 26 continues with a half note G in the treble and a half note F in the bass, followed by a half note A in the treble and a half note G in the bass.

26

Measures 26-27, Wn part. Measure 26 continues with a half note B in the treble and a half note A in the bass. Measure 27 continues with a half note C in the treble and a half note B in the bass, followed by a half note D in the treble and a half note C in the bass.

27 28

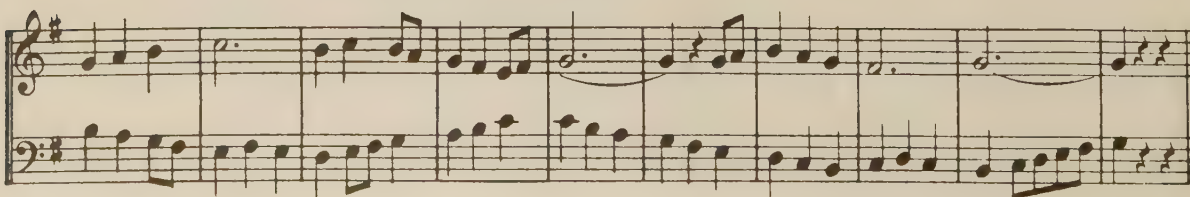
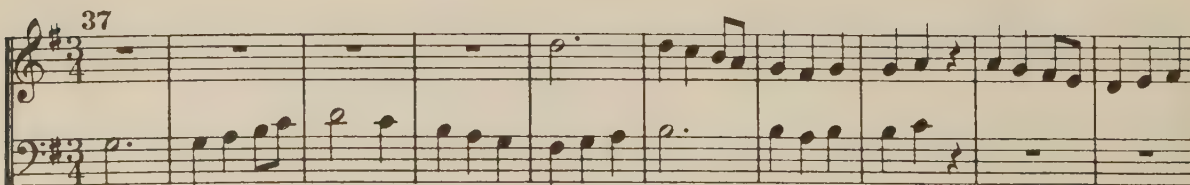
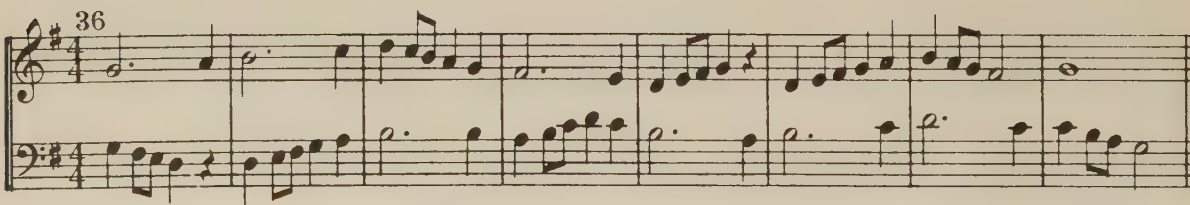
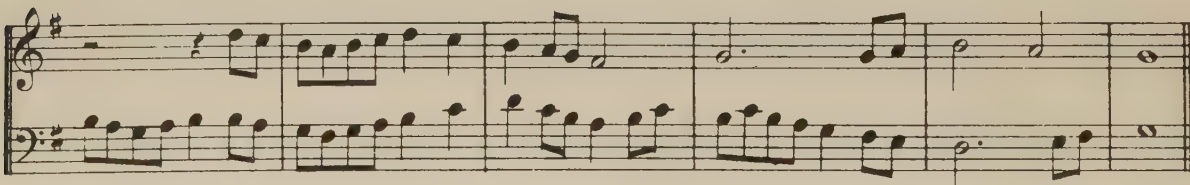
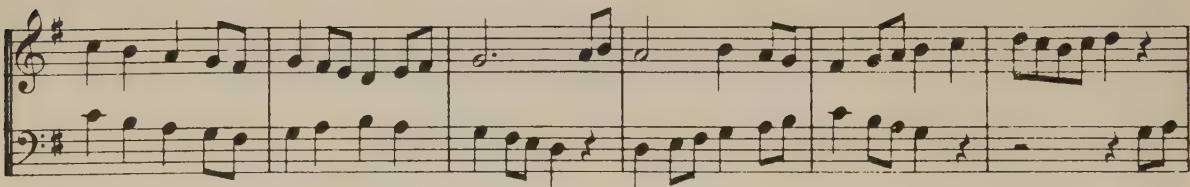
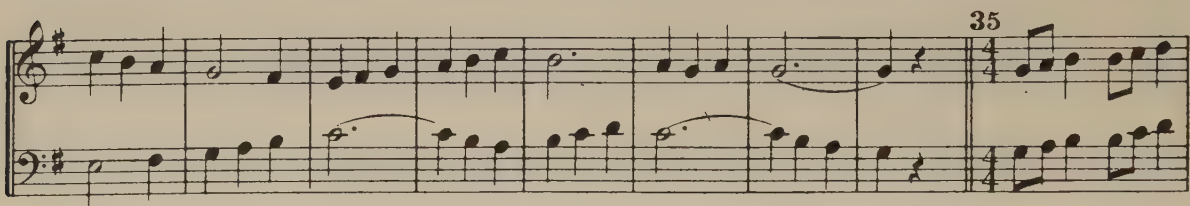
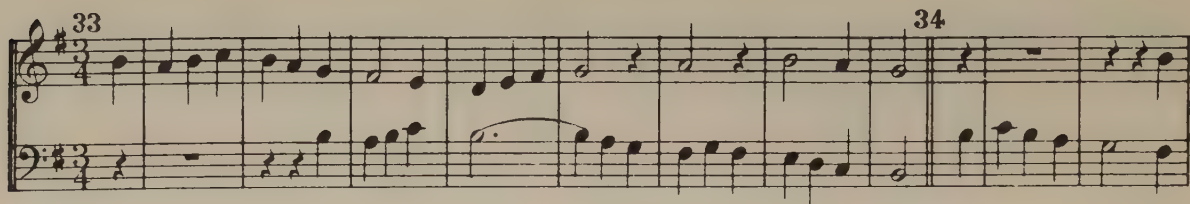
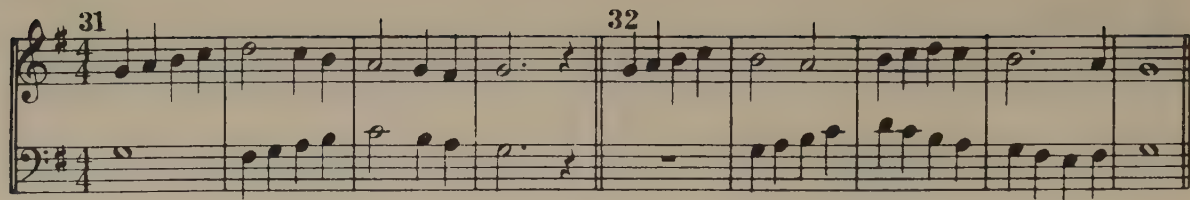
Measures 27-28, Wn part. Measure 27 continues with a half note E in the treble and a half note D in the bass. Measure 28 continues with a half note F in the treble and a half note E in the bass, followed by a half note G in the treble and a half note F in the bass.

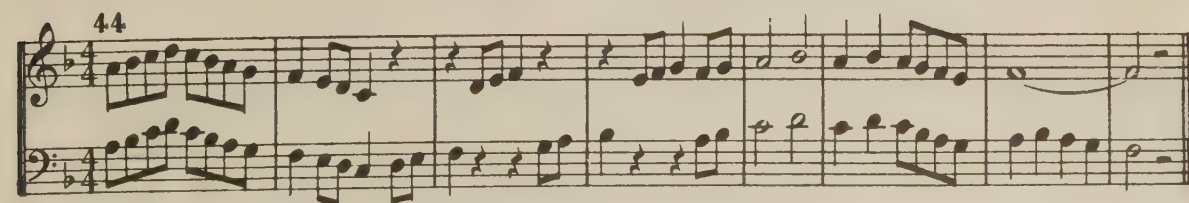
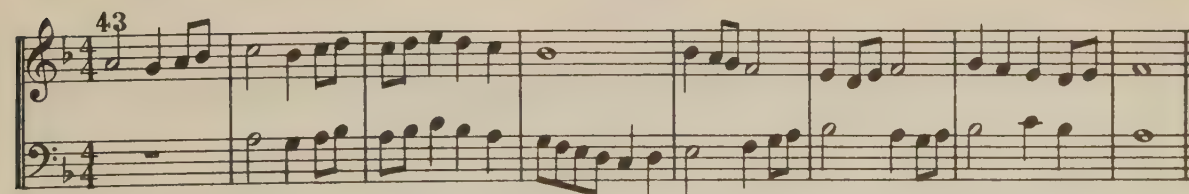
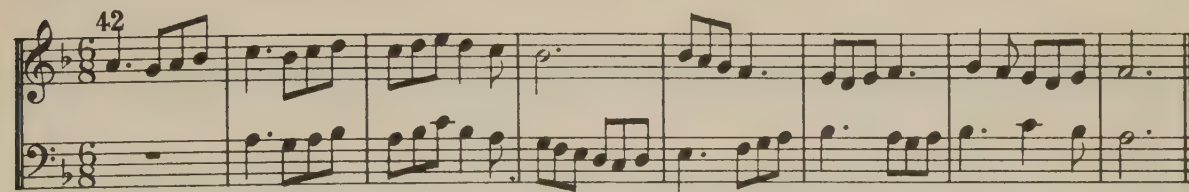
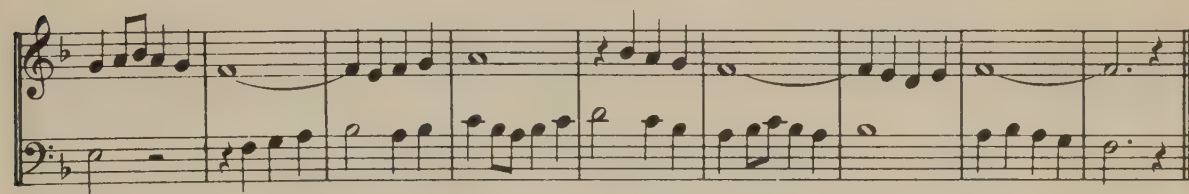
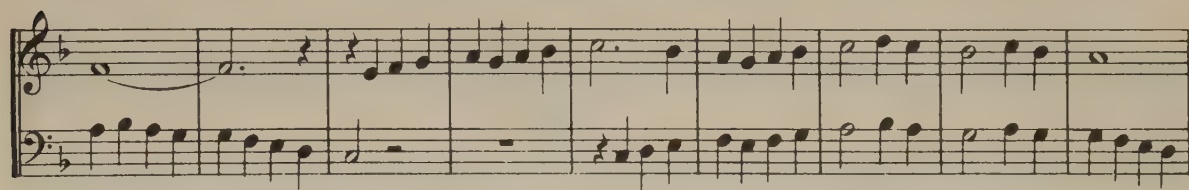
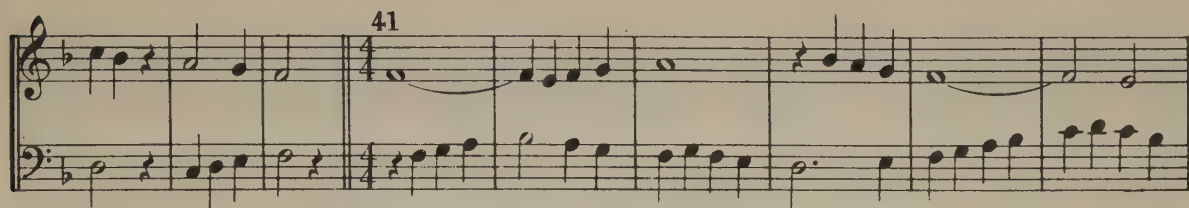
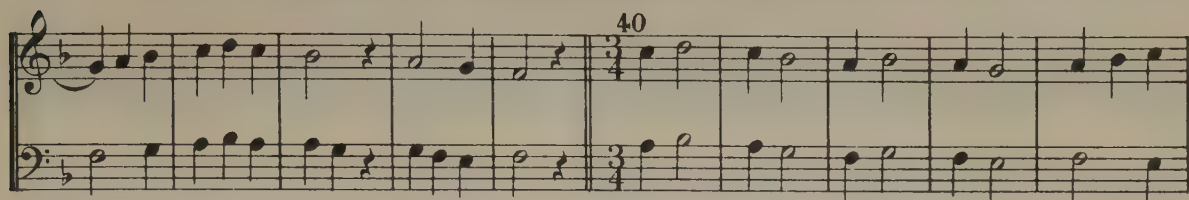
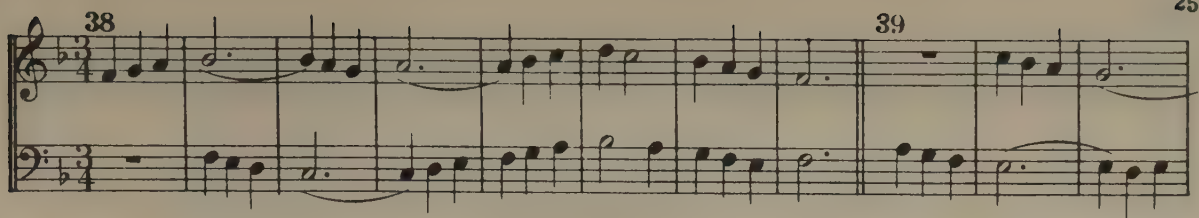
29

Measures 28-29, Wn part. Measure 28 continues with a half note A in the treble and a half note G in the bass. Measure 29 continues with a half note B in the treble and a half note A in the bass, followed by a half note C in the treble and a half note B in the bass.

30

Measures 29-30, Wn part. Measure 29 continues with a half note D in the treble and a half note C in the bass. Measure 30 continues with a half note E in the treble and a half note D in the bass, followed by a half note F in the treble and a half note E in the bass.





45

46

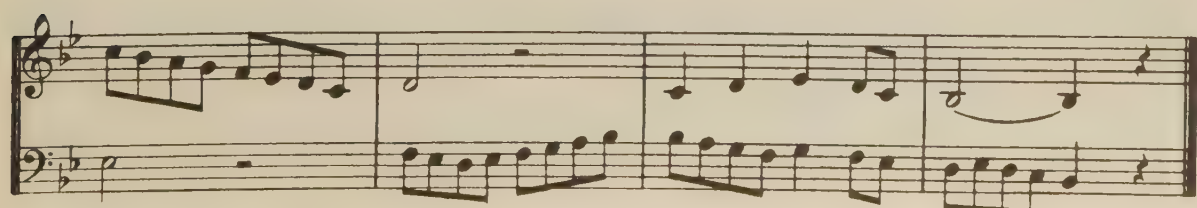
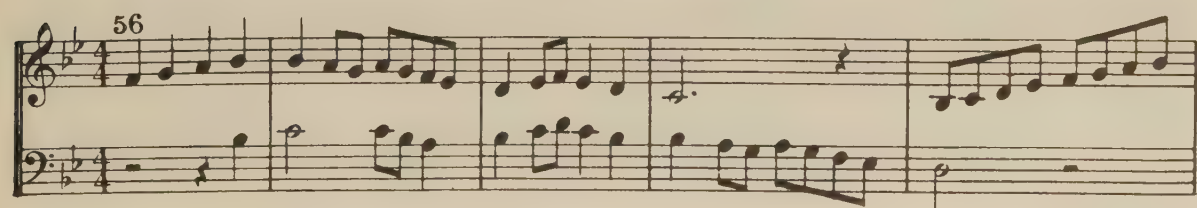
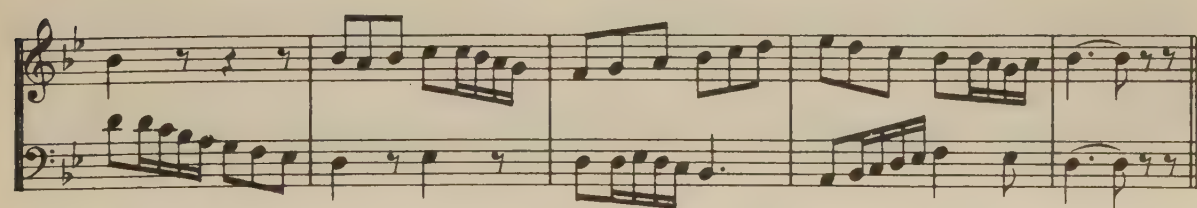
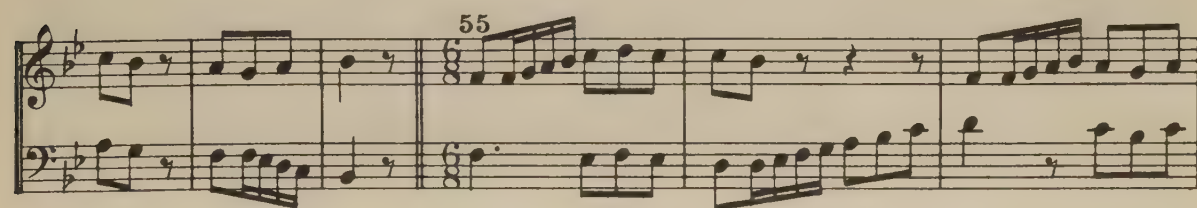
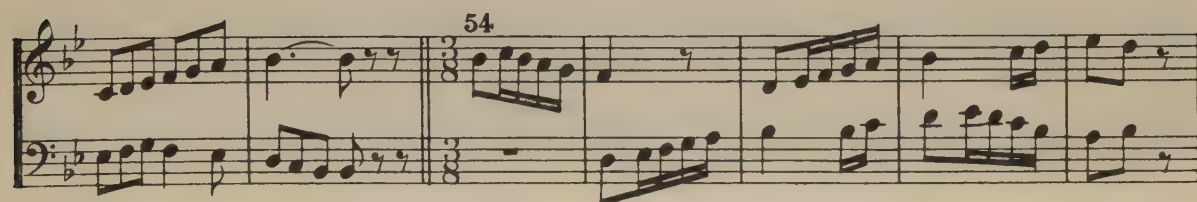
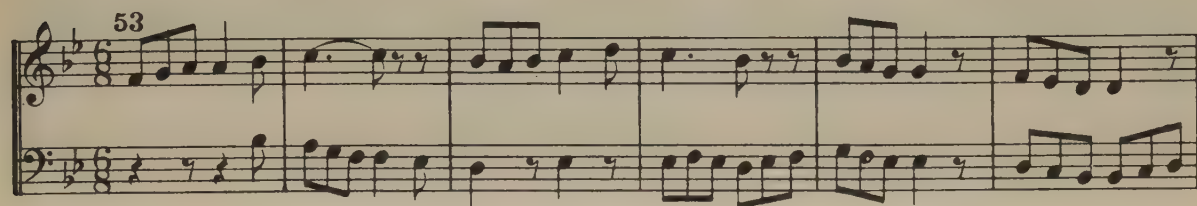
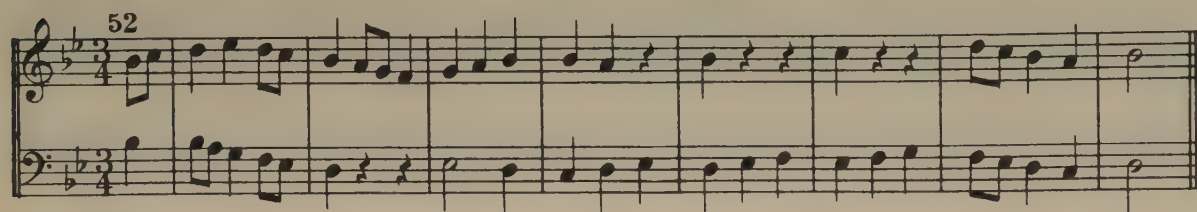
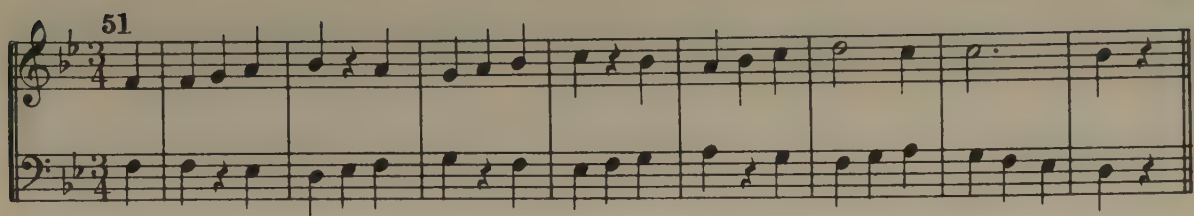
47

48

49

50

This musical score is for a piano piece, spanning measures 45 to 50. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for two staves, Treble and Bass. Measures 45 and 46 show a melodic line in the Treble staff and a supporting bass line in the Bass staff. Measures 47 and 48 feature a more active Treble staff with eighth-note patterns, while the Bass staff continues with a steady eighth-note accompaniment. Measures 49 and 50 show a continuation of the melodic and harmonic development, with the Treble staff featuring a mix of eighth and quarter notes, and the Bass staff providing a consistent rhythmic foundation. The score concludes with a final measure in measure 50.



57

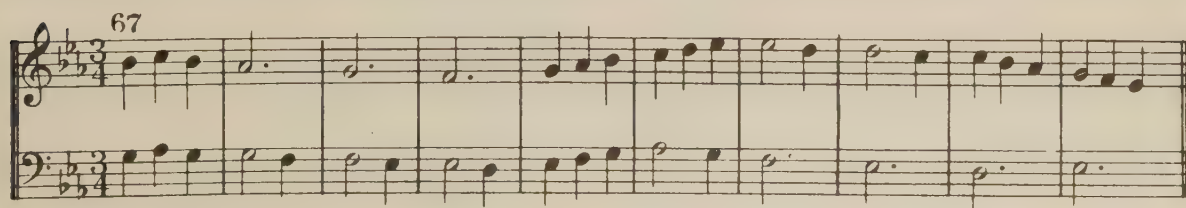
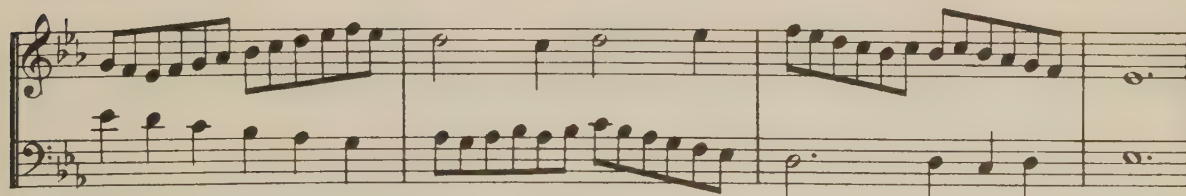
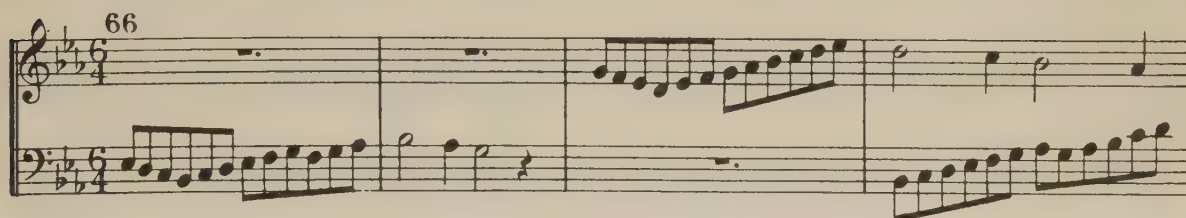
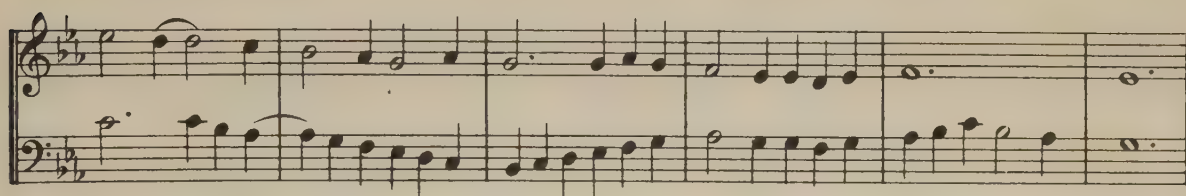
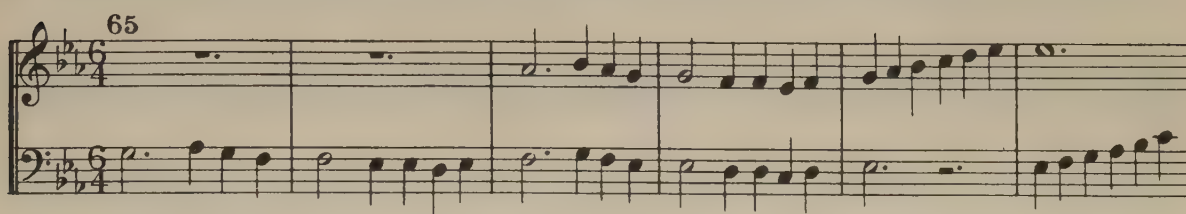
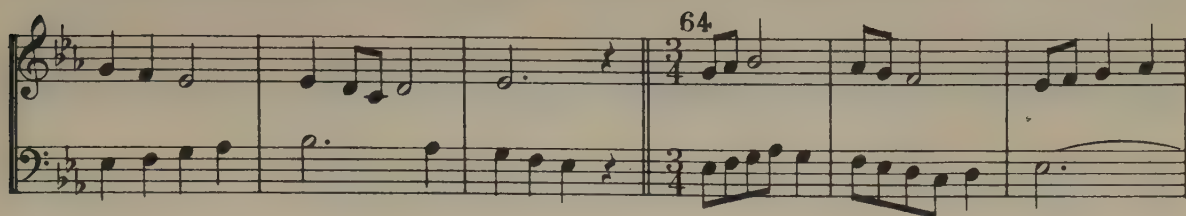
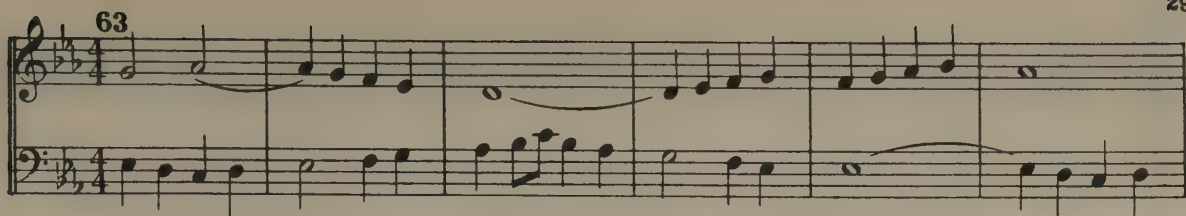
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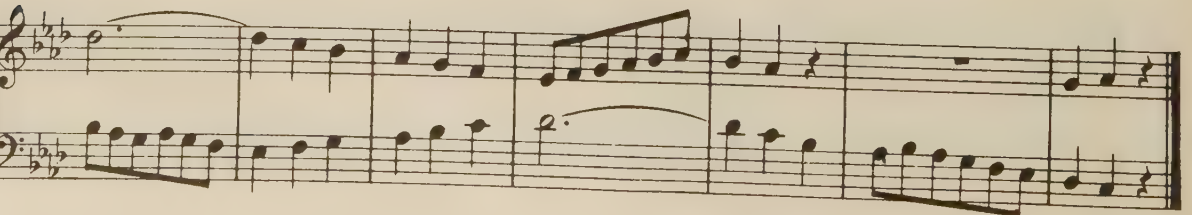
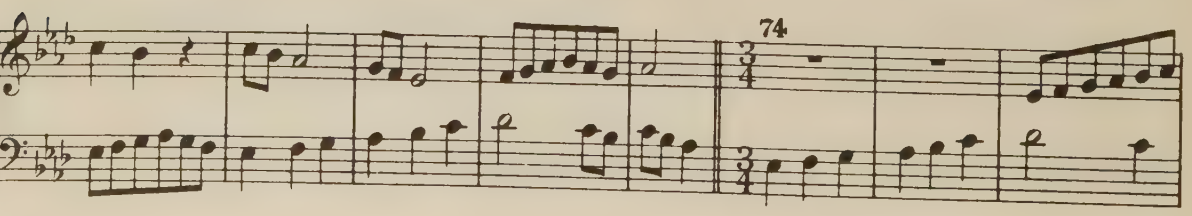
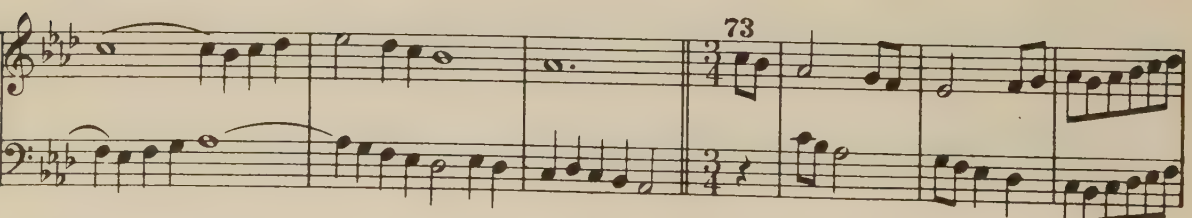
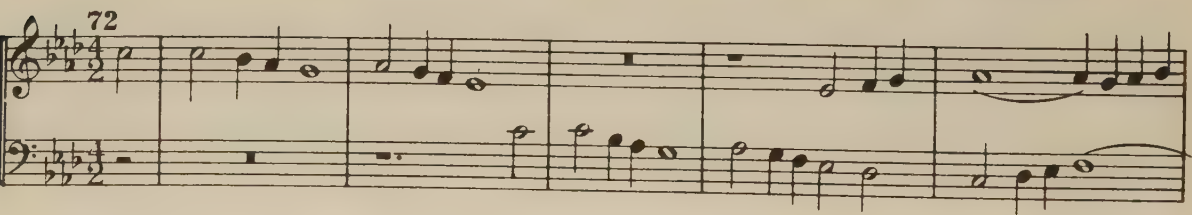
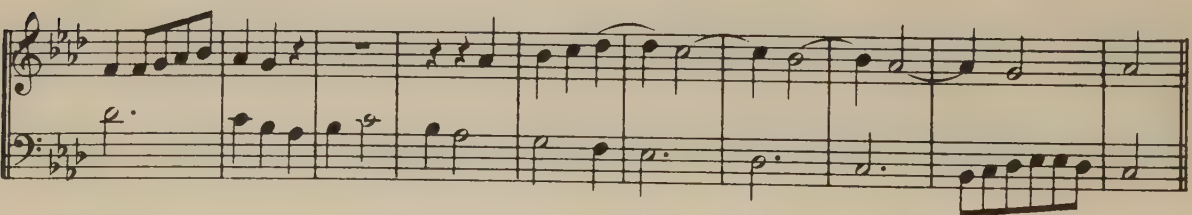
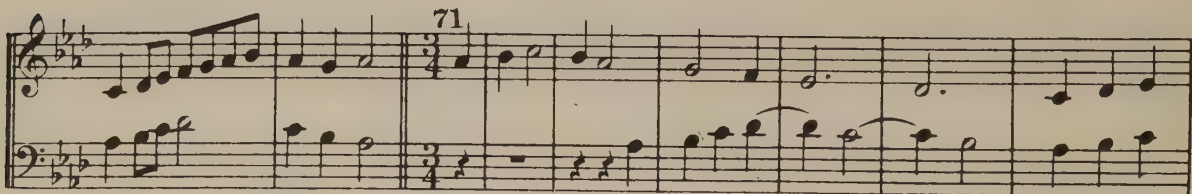
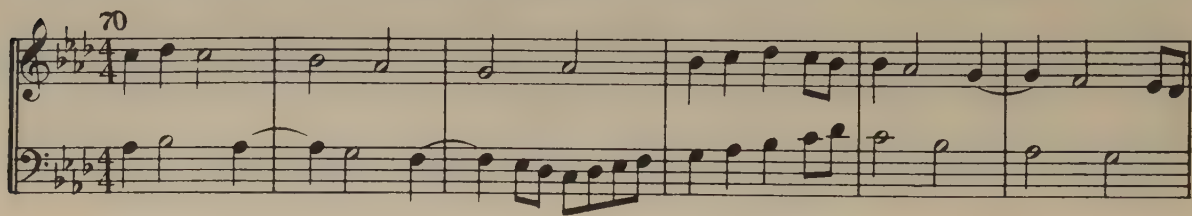
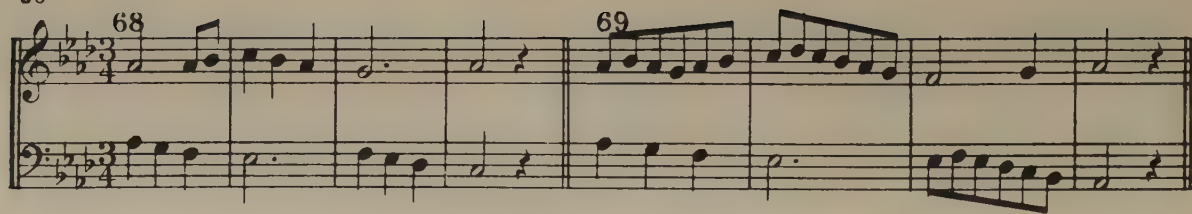
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60

61

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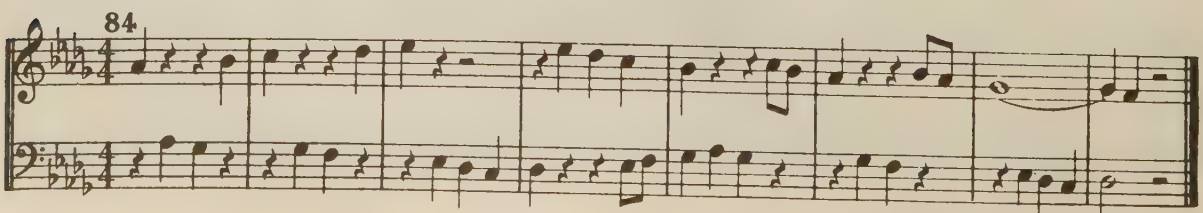
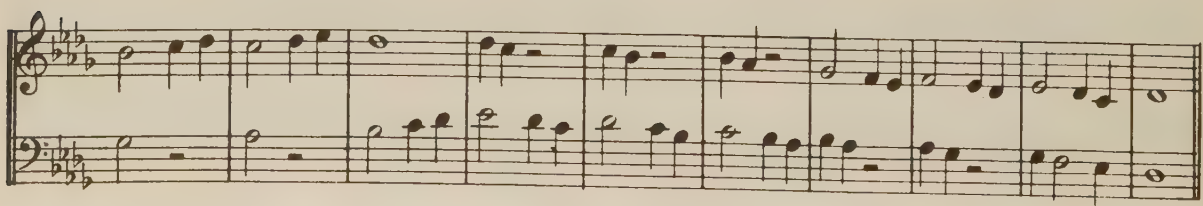
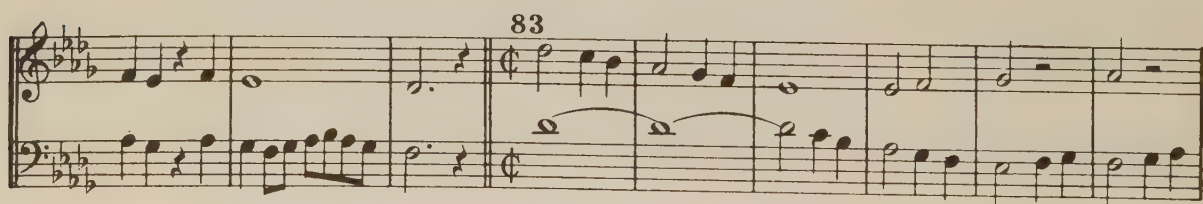
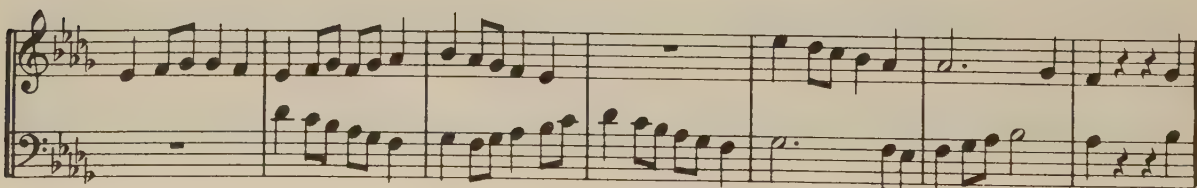
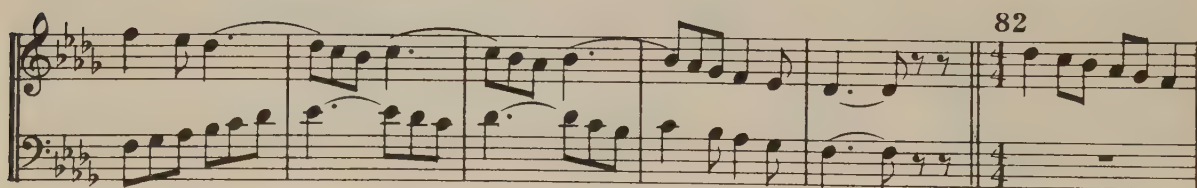
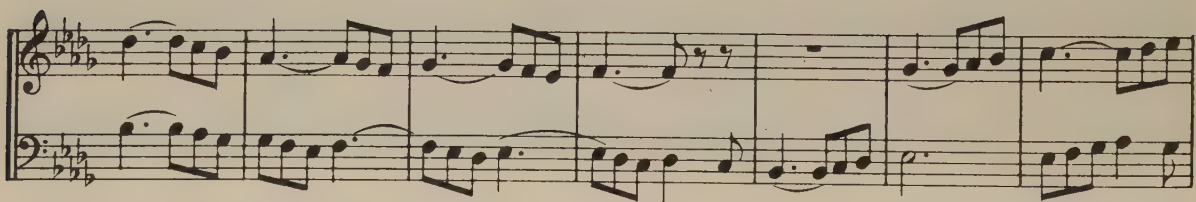
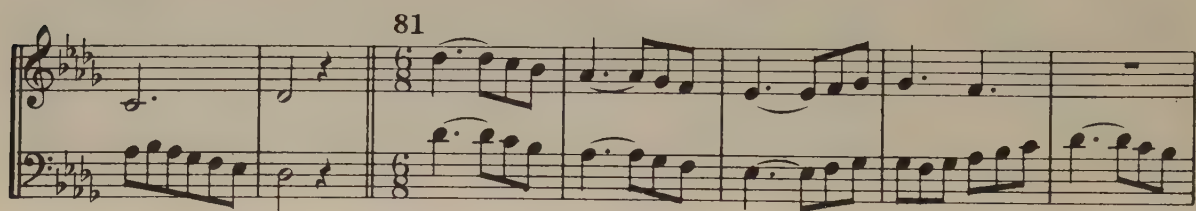
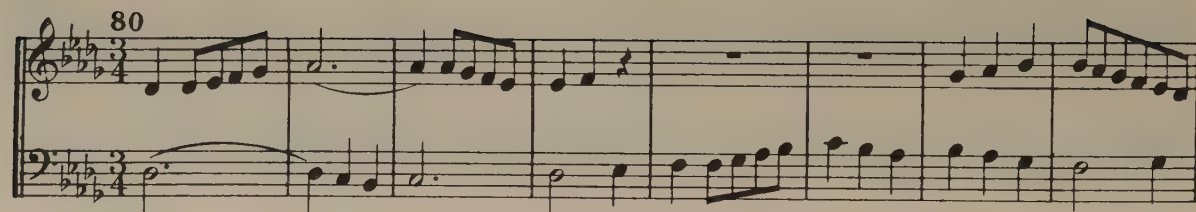


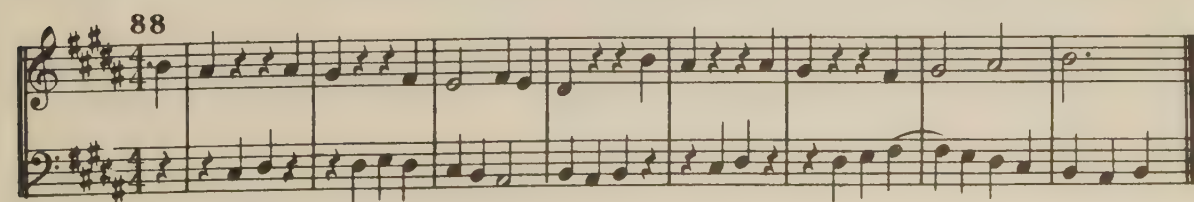
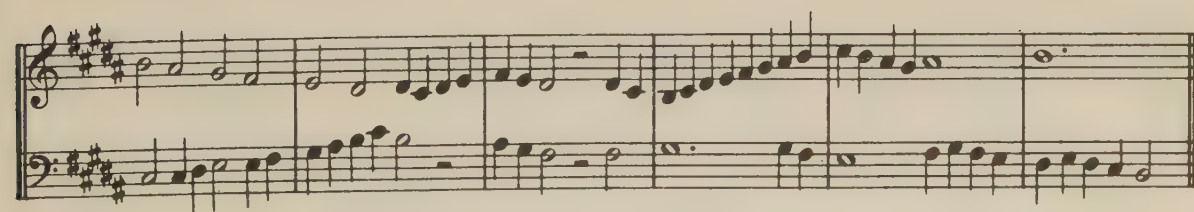
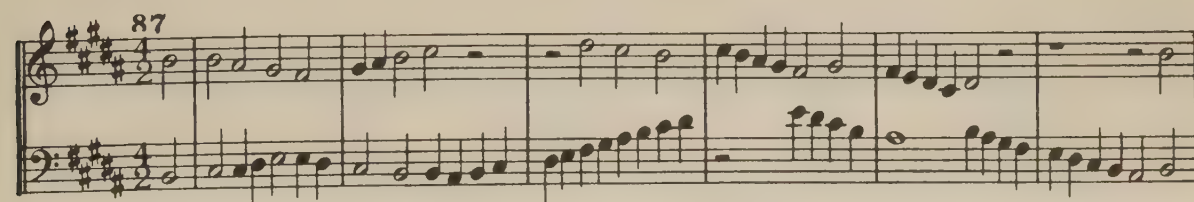
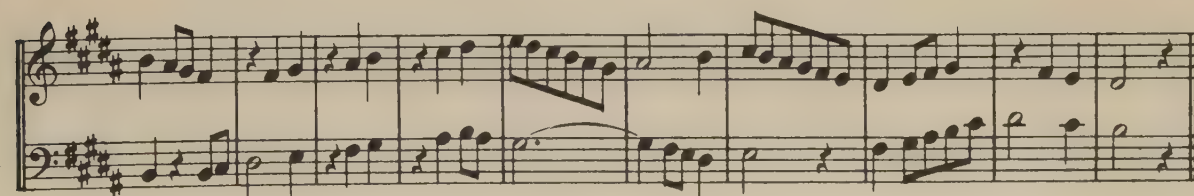
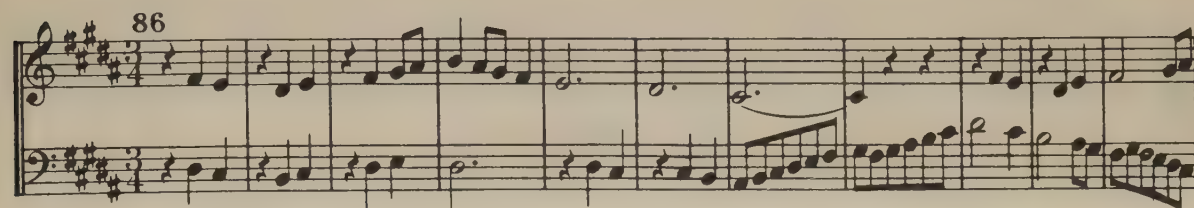
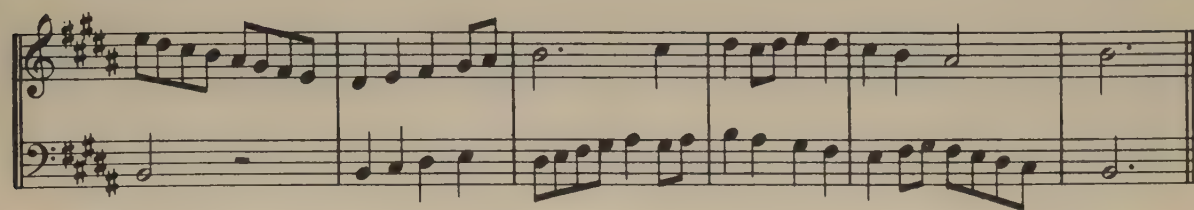
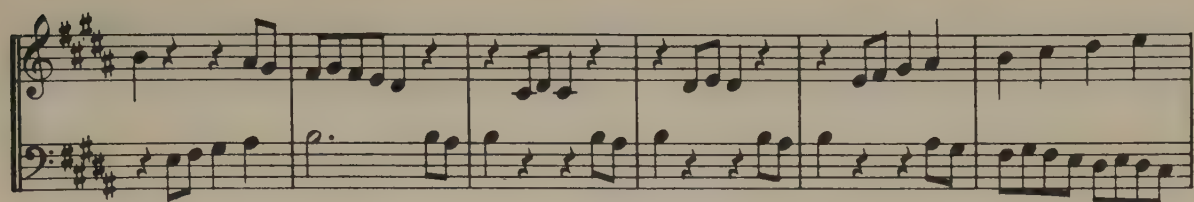
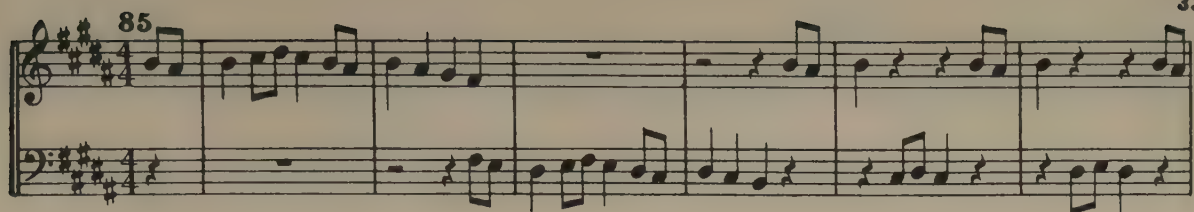


75 76

77 78 79

The musical score is written for two staves, treble and bass, in a key of three sharps (F#, C#, G#). The time signature is 4/4. The score consists of eight systems of two staves each. Measures 75 and 76 are marked at the top. Measures 77, 78, and 79 are marked at the beginning of their respective systems. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The piece concludes with a double bar line at the end of measure 79.





89

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, in 4/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature is one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some rests. The bass staff has a simple accompaniment of eighth and sixteenth notes, with some rests. The score is numbered 89 in the top left corner.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is for a single system, consisting of 8 measures. The notes are written in a clear, legible font. The overall style is that of a traditional music manuscript.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both using a G-clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 2/4 time, indicated by the 'C' time signature. The key signature has one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a steady accompaniment with eighth and quarter notes. The piece concludes with a final chord in the bass staff.

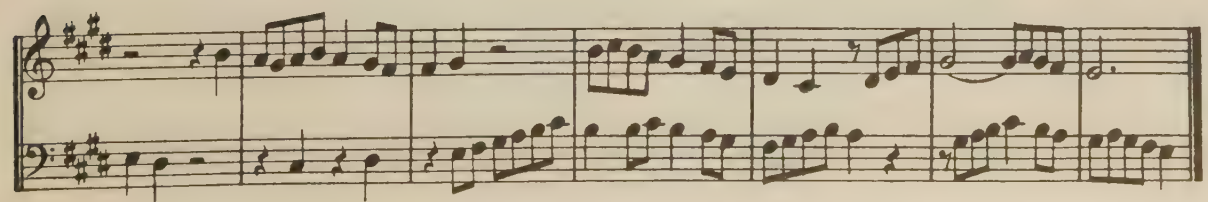
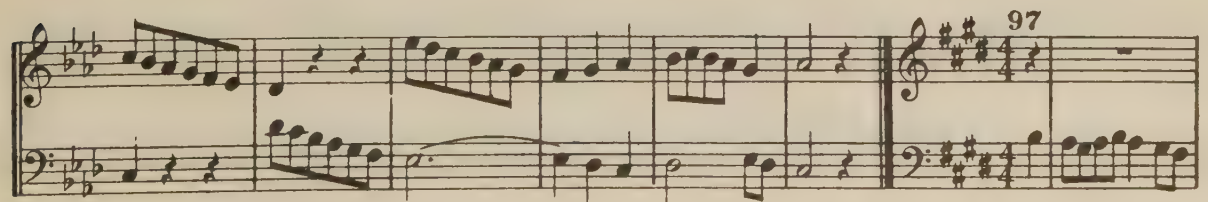
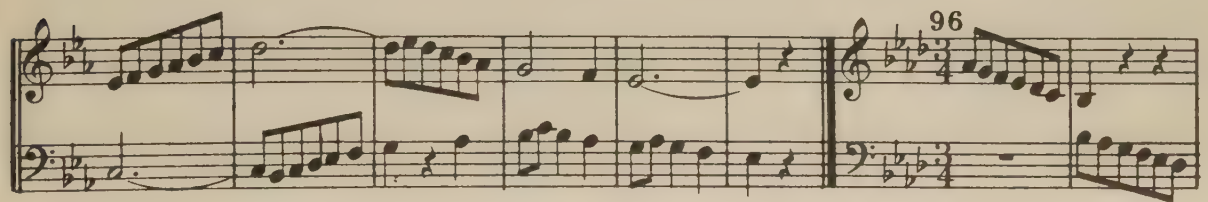
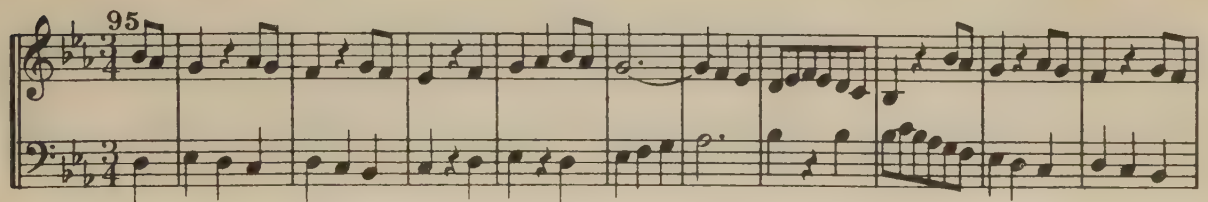
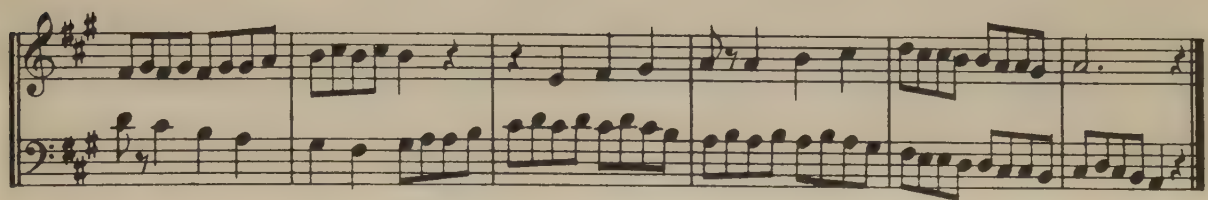
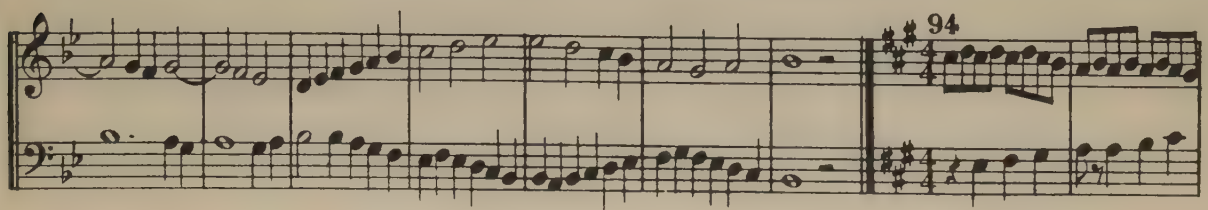
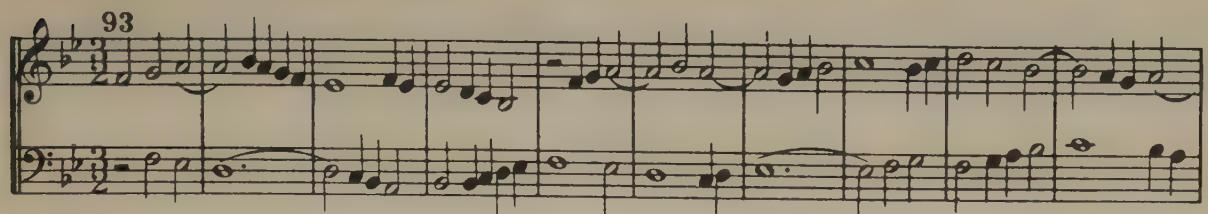
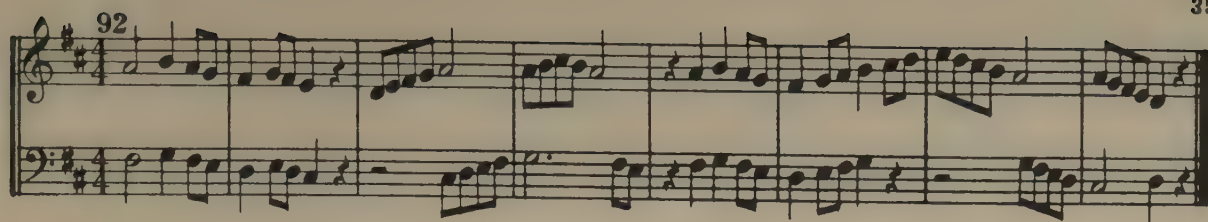
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, 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D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E

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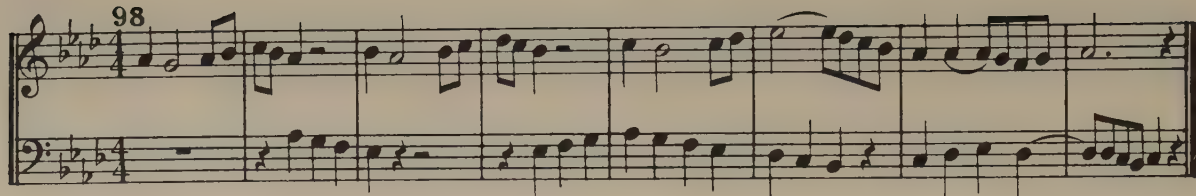
91

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in 6/8 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The music is written in a cursive, handwritten style. The score consists of six measures. The first measure has a measure rest in the Treble staff and a half note in the Bass staff. The second measure has a half note in the Treble staff and a half note in the Bass staff. The third measure has a half note in the Treble staff and a half note in the Bass staff. The fourth measure has a half note in the Treble staff and a half note in the Bass staff. The fifth measure has a half note in the Treble staff and a half note in the Bass staff. The sixth measure has a half note in the Treble staff and a half note in the Bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of six measures. The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a half note C5. The accompaniment starts with a quarter note G2, followed by an eighth note A2, a quarter note Bb2, and a half note C3. The music is written in a simple, folk-like style.



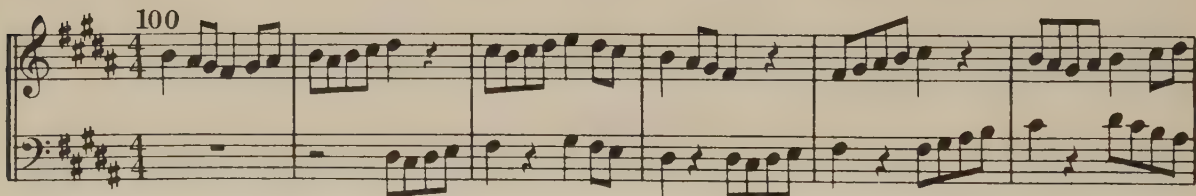
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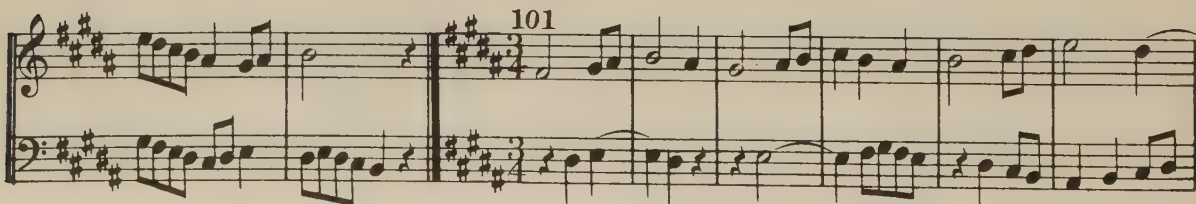
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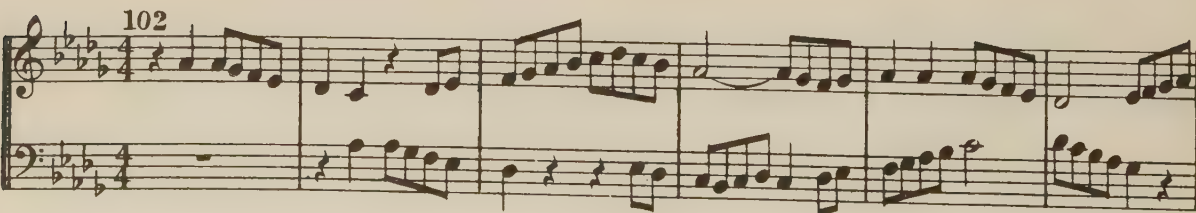
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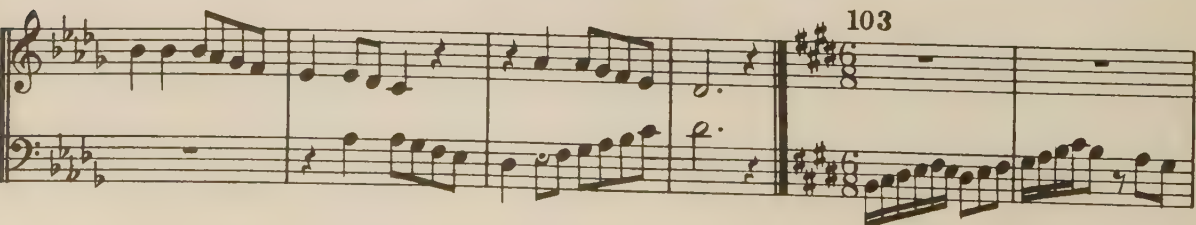
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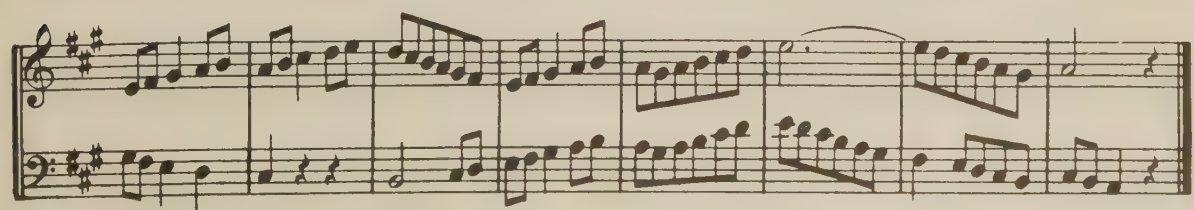
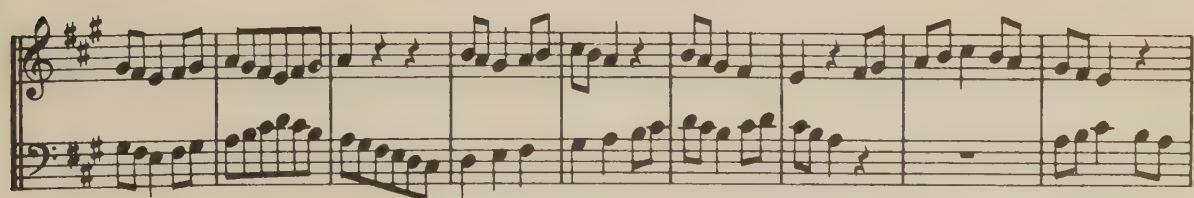
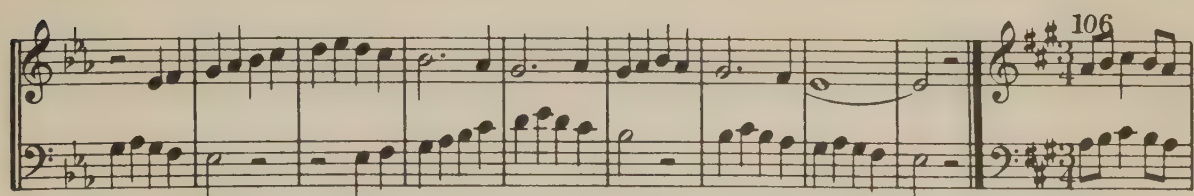
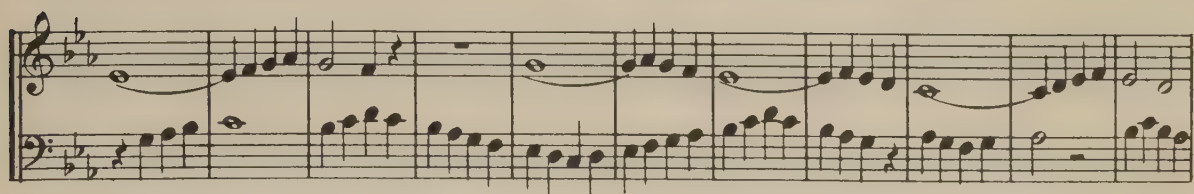
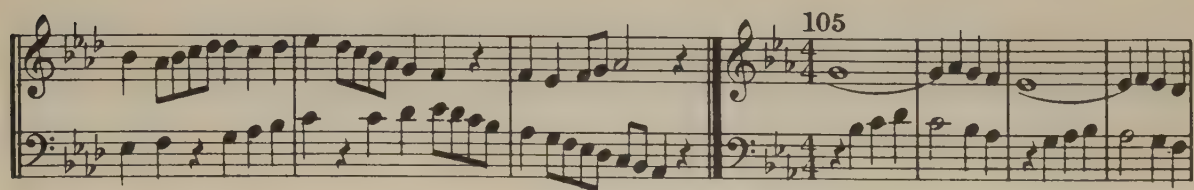
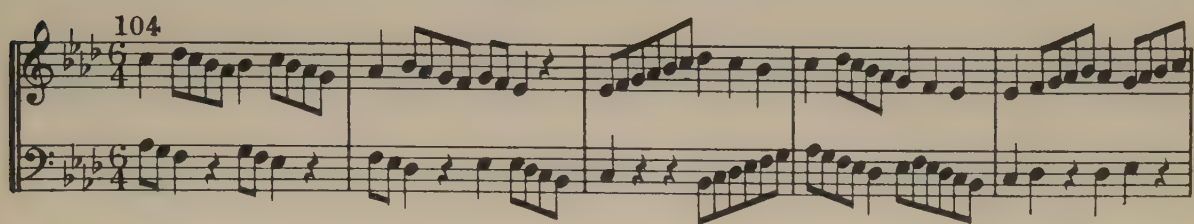
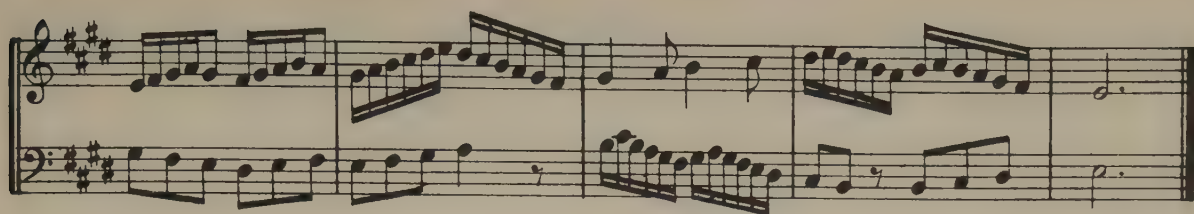
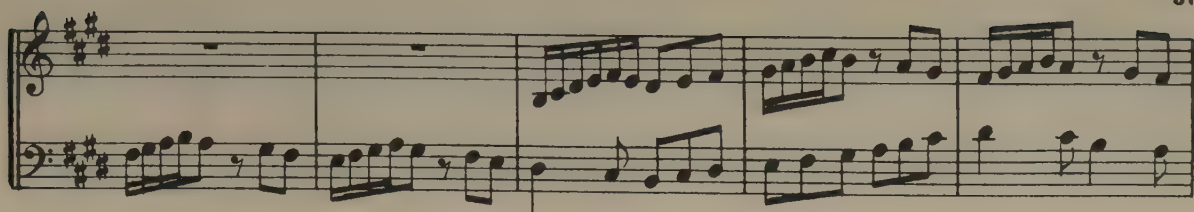


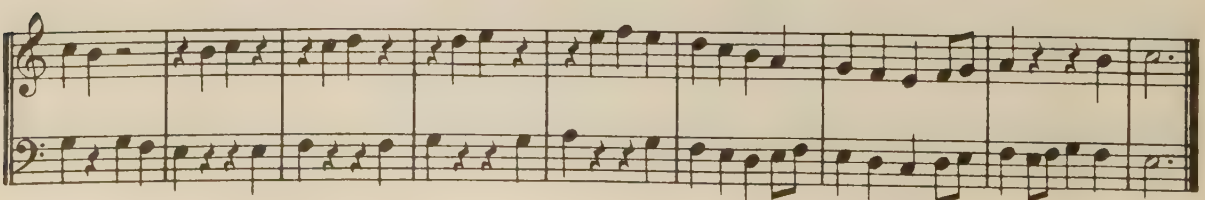
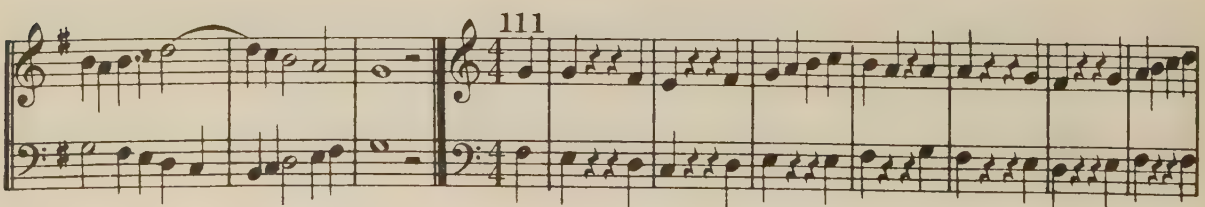
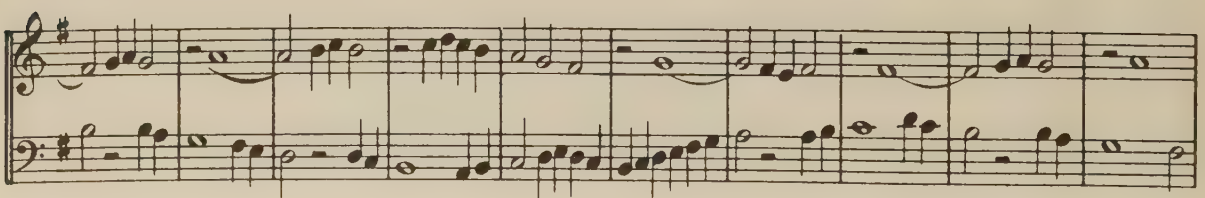
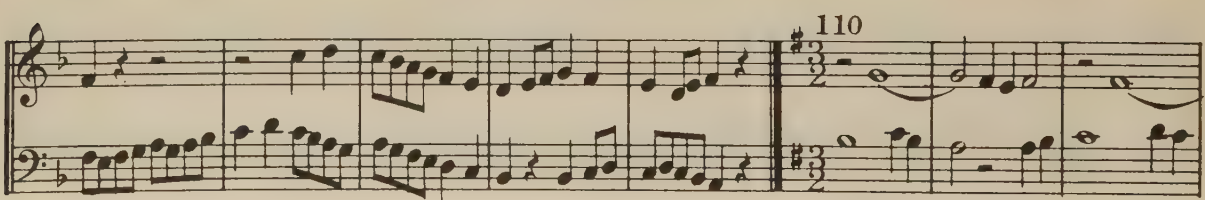
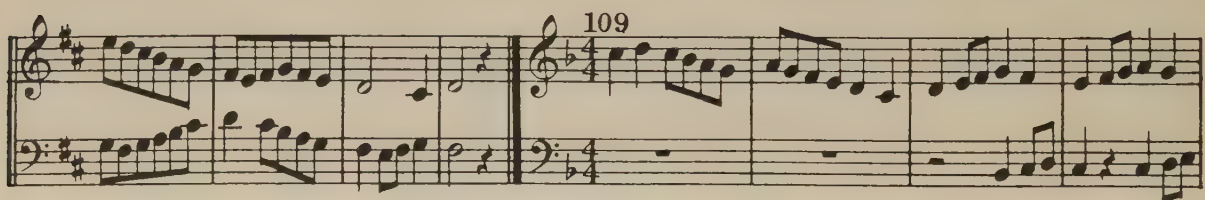
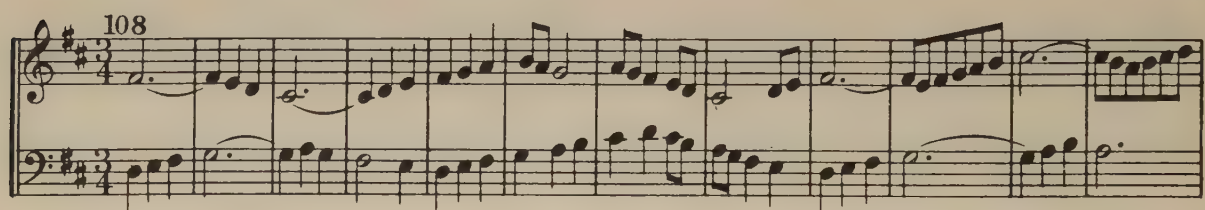
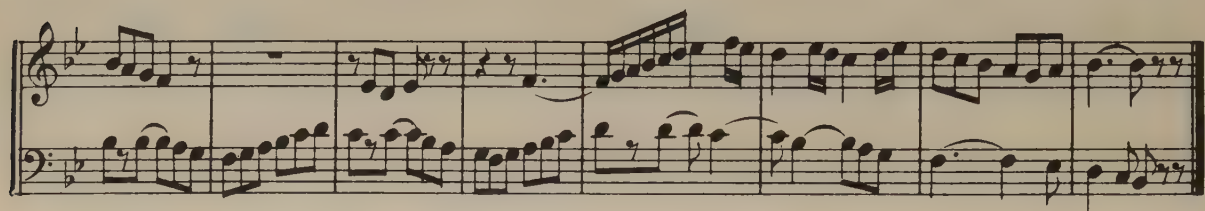
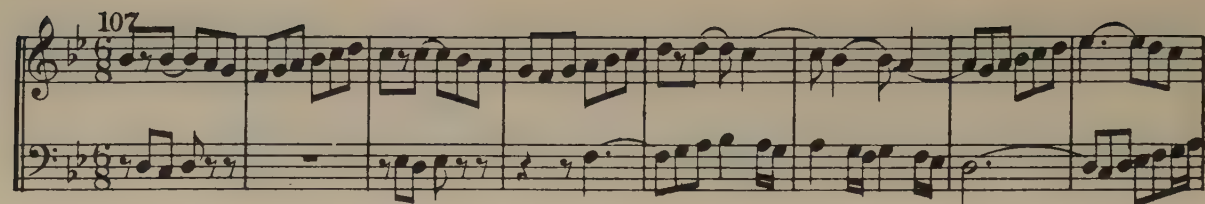
102



103







112

System 1: Measures 112-113. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Measure 112 contains a whole rest in the bass and a half note in the treble. Measure 113 contains a half note in the treble and a whole note in the bass.

113

System 2: Measures 113-114. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 113 contains a half note in the treble and a whole note in the bass. Measure 114 contains a half note in the treble and a whole note in the bass.

System 3: Measures 114-115. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 114 contains a half note in the treble and a whole note in the bass. Measure 115 contains a half note in the treble and a whole note in the bass.

System 4: Measures 115-116. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 115 contains a half note in the treble and a whole note in the bass. Measure 116 contains a half note in the treble and a whole note in the bass.

114

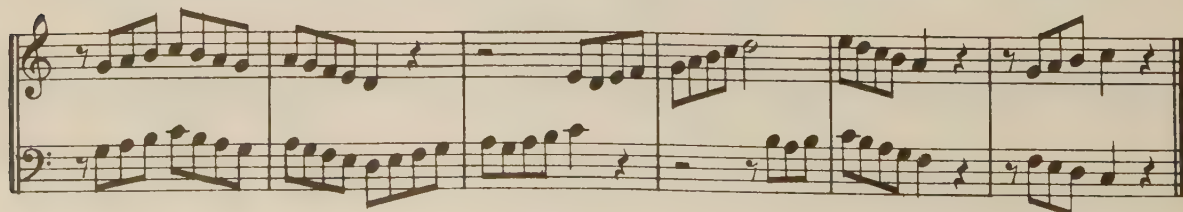
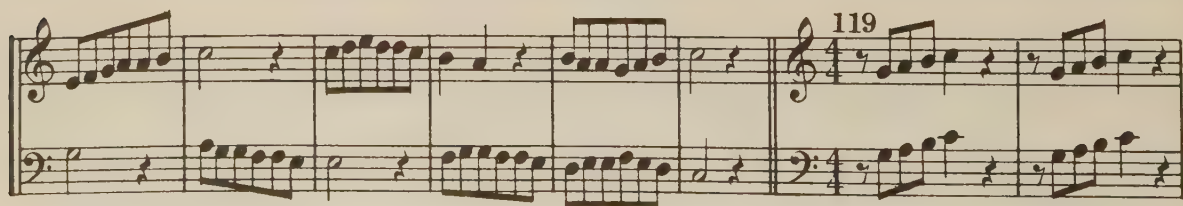
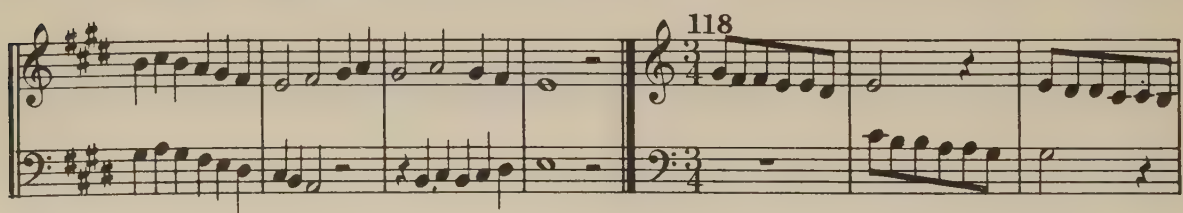
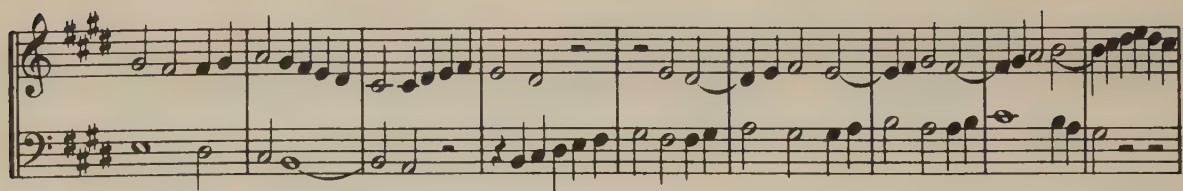
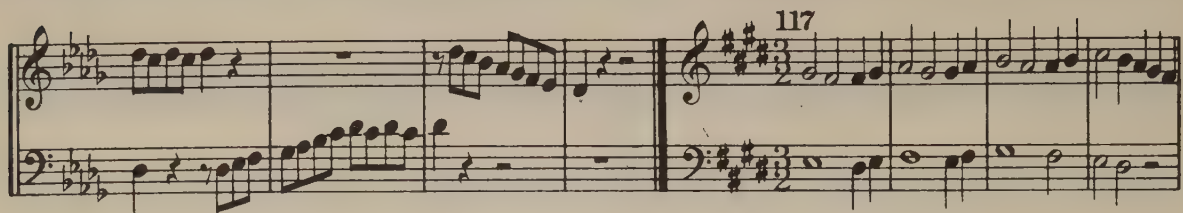
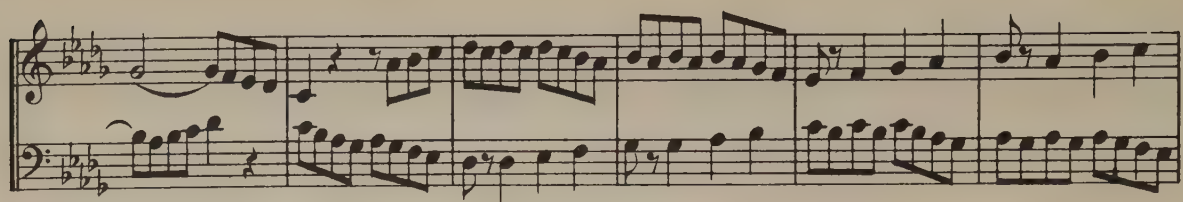
System 5: Measures 116-117. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 116 contains a half note in the treble and a whole note in the bass. Measure 117 contains a half note in the treble and a whole note in the bass.

System 6: Measures 117-118. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 117 contains a half note in the treble and a whole note in the bass. Measure 118 contains a half note in the treble and a whole note in the bass.

115

System 7: Measures 118-119. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 118 contains a half note in the treble and a whole note in the bass. Measure 119 contains a half note in the treble and a whole note in the bass.

System 8: Measures 119-120. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Measure 119 contains a half note in the treble and a whole note in the bass. Measure 120 contains a half note in the treble and a whole note in the bass.



MELODIA - BOOK II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

1 2 3 4 5 6 7 8 9 9a 10 11 12

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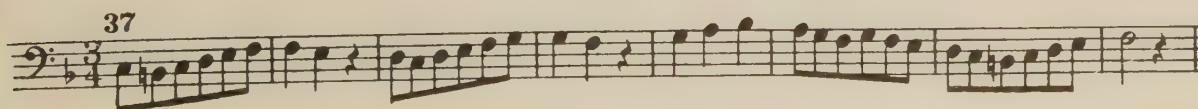
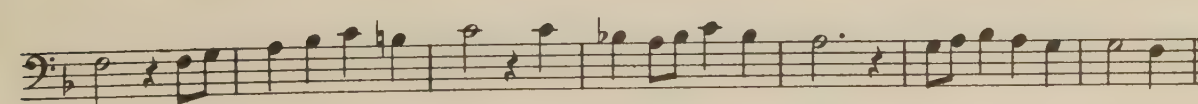
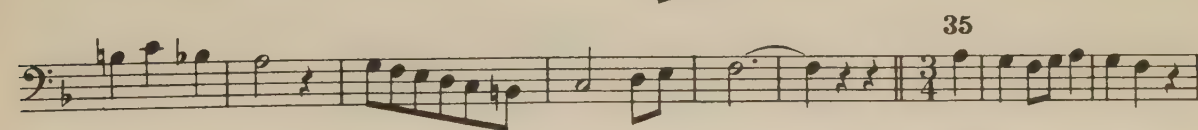
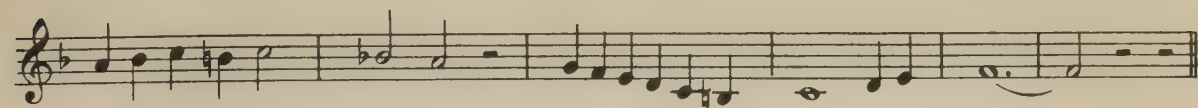
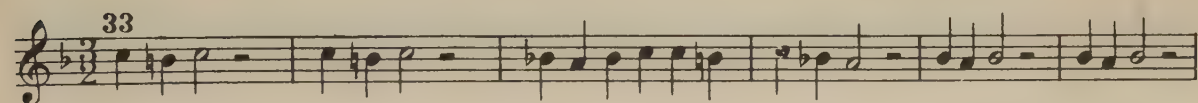
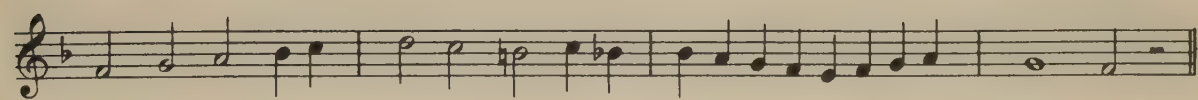
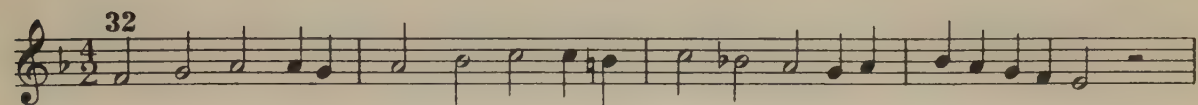
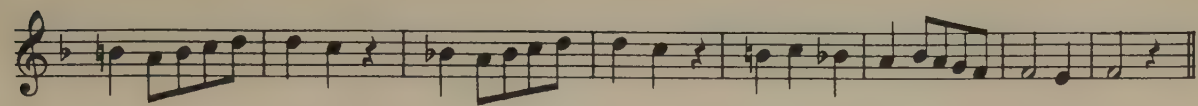
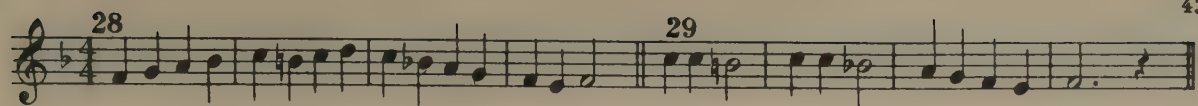
23

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27



This musical score page contains measures 39 through 53. It is written for piano and features a variety of musical notations including treble and bass staves, different time signatures (4/4, 3/4, 2/4, 3/8, 6/8, 8/8), and various musical symbols such as notes, rests, accidentals, and bar lines. The measures are numbered at the beginning of each line: 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, and 53. The notation includes eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals (sharps, flats, and naturals). The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) between measures 40 and 41. The time signature changes from 4/4 to 3/4 between measures 42 and 43, and from 3/4 to 2/4 between measures 52 and 53. The score is presented in a clear, professional layout with a single system of staves.

54

55

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62

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64

Detailed description: This page contains musical notation for measures 54 through 64. Measures 54-59 are in treble clef with a key signature of one sharp (F#). Measure 54 is in 4/4 time. Measures 55-56 are in 3/4 time. Measures 57-58 are in 3/2 time. Measure 59 is in 3/4 time. Measures 60-61 are in bass clef with a key signature of one sharp (F#). Measure 60 is in 4/4 time. Measures 61-62 are in 3/4 time. Measures 63-64 are in bass clef with a key signature of one sharp (F#). Measure 63 is in 6/8 time. Measure 64 is in 3/8 time. The notation includes various note values, rests, and bar lines.

This musical score page contains measures 65 through 74. The notation is as follows:

- Measures 65-67:** Treble clef, 4/4 time signature. Measure 65 starts with a key signature change to two flats (Bb, Eb). Measures 66 and 67 continue in 4/4.
- Measures 68-69:** Treble clef, 2/4 time signature. Measure 68 starts with a key signature change to one flat (Bb). Measure 69 continues in 2/4.
- Measures 70-74:** Bass clef, 3/4 time signature. Measure 70 starts with a key signature change to two flats (Bb, Eb). Measures 71-74 continue in 3/4.

The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures featuring repeat signs.

75

76

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84

85

86

87

88

This musical score page contains measures 75 through 88. Measures 75-81 are in treble clef, 4/4 time, with a key signature of one sharp (F#). Measure 82 changes to 3/2 time. Measures 83-88 are in bass clef, with time signatures of 2/4, 4/4, 6/8, and 2/4 respectively. The key signature changes to one flat (Bb) starting at measure 83. The notation includes various note values, rests, and bar lines.

This musical score is for guitar, spanning measures 89 to 106. It is written on ten staves, alternating between treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into measures by bar lines, with measure numbers 89 through 106 clearly marked at the beginning of each line. The music features a mix of eighth, quarter, and half notes, along with some complex rhythmic patterns and accidentals.

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107 108

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112 113

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120

Detailed description: This page contains musical notation for measures 107 through 120. The notation is arranged in ten systems, each with a measure number at the beginning. Measures 107-111 are in treble clef with a key signature of two flats (B-flat, E-flat). Measure 107 is in 4/4 time, 108 in 4/4, 109 in 4/4, 110 in 3/4, and 111 in 4/4. Measures 112-114 are in treble clef with a key signature of two flats. Measure 112 is in 4/4, 113 in 6/8, and 114 in 3/4. Measures 115-117 are in treble clef with a key signature of two flats. Measure 115 is in 4/8, 116 in 3/4, and 117 in 6/4. Measures 118-120 are in bass clef with a key signature of two flats. Measure 118 is in 6/4, 119 in 4/4, and 120 in 3/2. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines.

121 122

123

124

125

126

126a 127

128

129

130 131

132

133

134

135

136 137

Detailed description: This page contains a musical score for measures 121 through 137. The notation is spread across 13 staves. Measures 121-129 are in the treble clef, while measures 130-137 are in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat). Measure 125 has a 3/4 time signature. Measure 126a is a sub-measure of 126. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures containing repeat signs or double bar lines.

138

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152

153

154

The musical score consists of ten staves. The first nine staves are in treble clef, and the tenth staff is in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score contains various musical notations including eighth notes, quarter notes, half notes, and rests. Bar lines are used to divide the measures. The measures are numbered 138 through 154.

This musical score page contains measures 155 through 166. Measures 155-162 are written in treble clef with a key signature of two sharps (F# and C#). Measure 155 is in 4/4 time, while measures 156-162 are in 3/4 time. Measures 163-166 are written in bass clef with the same key signature. Measures 163-165 are in 2/4 time, and measure 166 is in 3/4 time. The notation includes various note values, rests, and bar lines. Measure numbers 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, and 166 are printed above their respective measures.

167

168

169

170

171

172

173

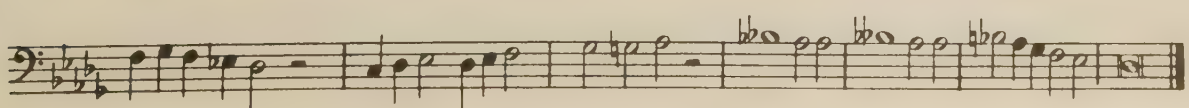
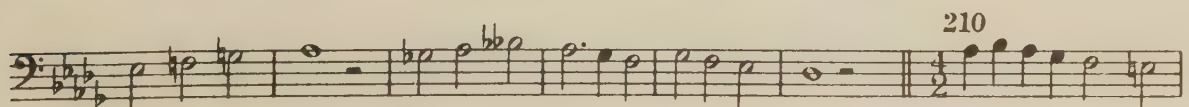
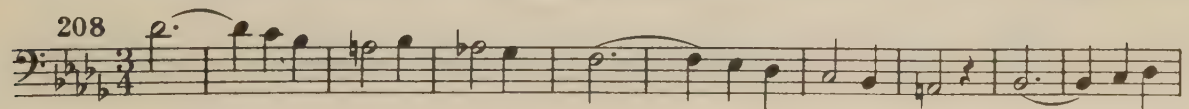
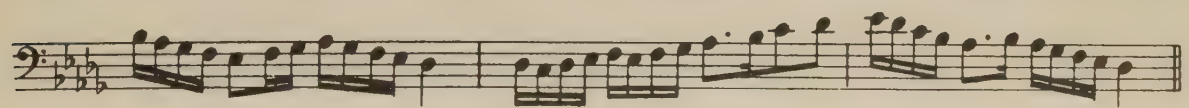
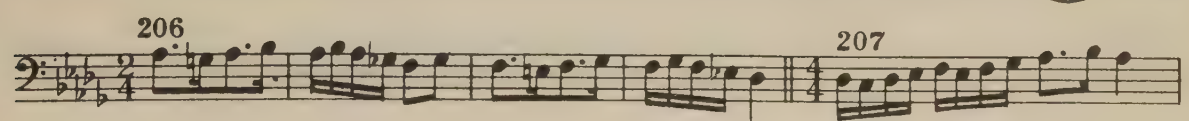
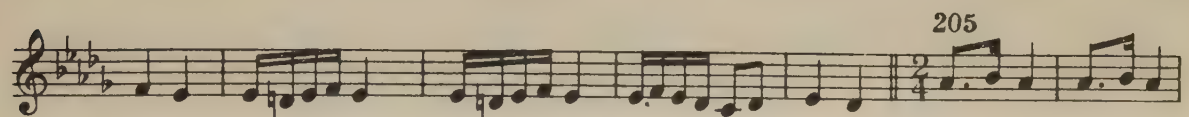
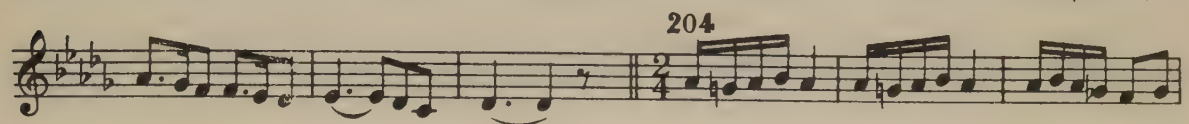
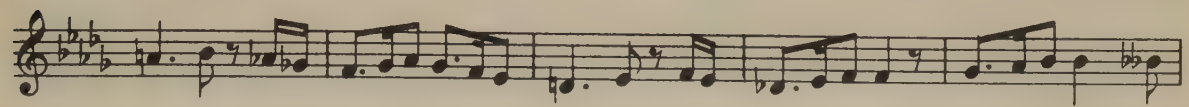
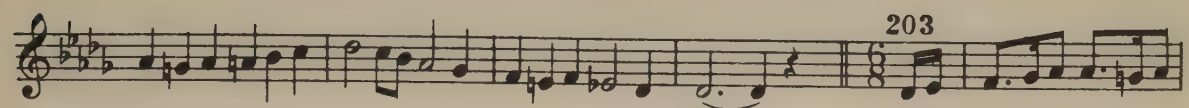
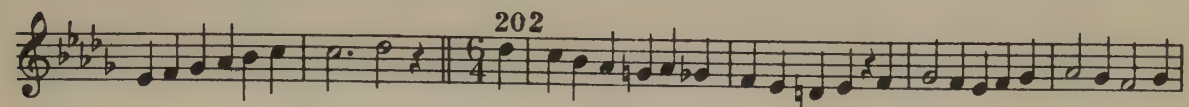
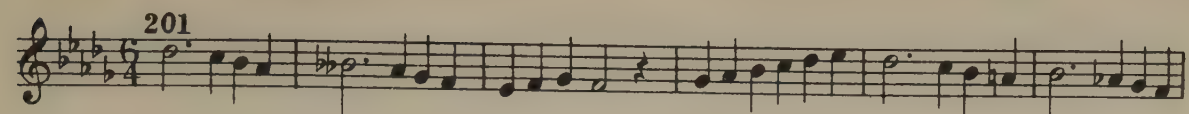
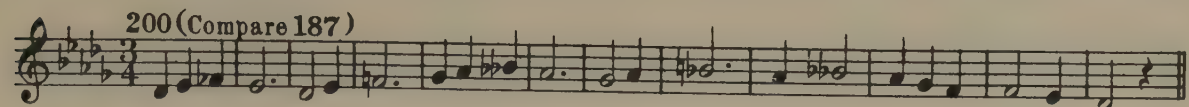
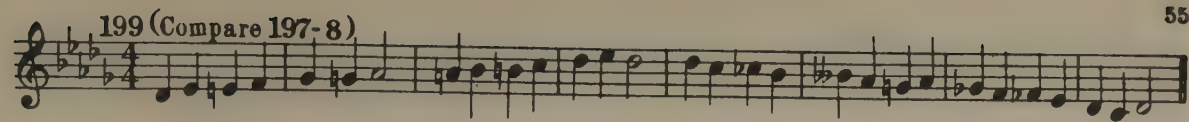
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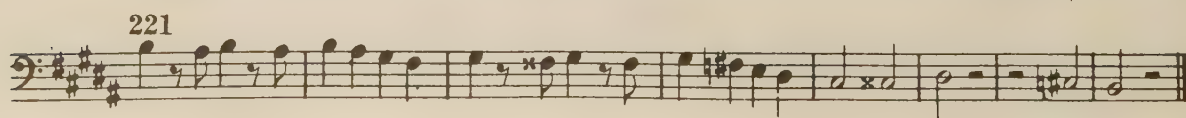
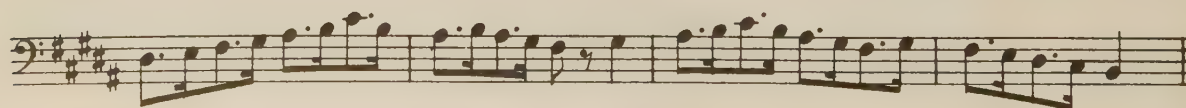
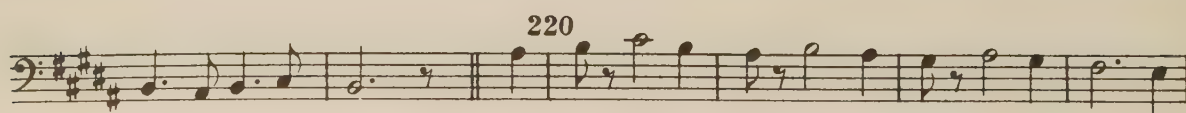
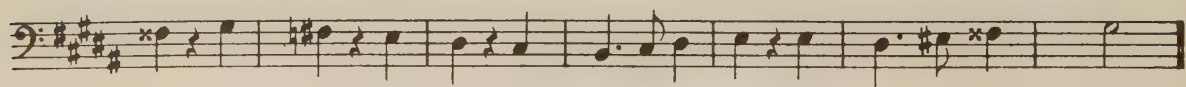
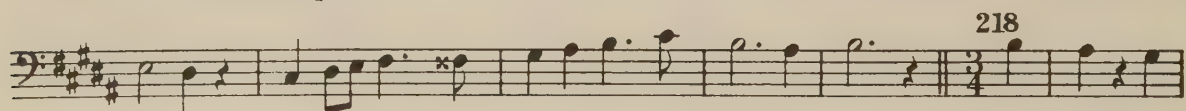
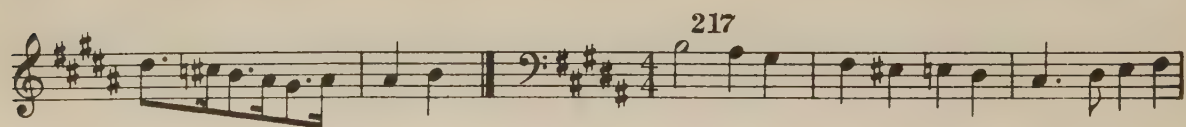
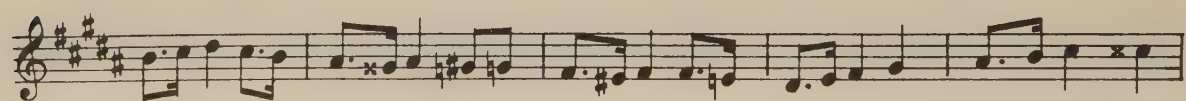
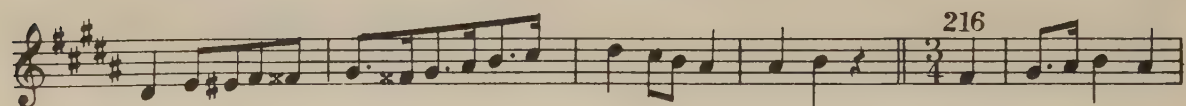
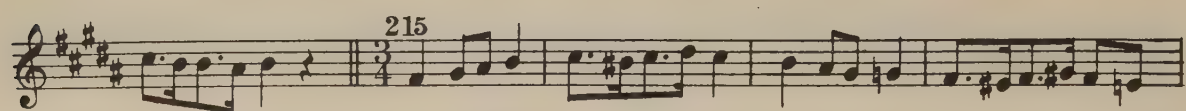
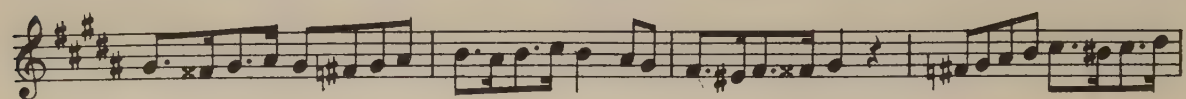
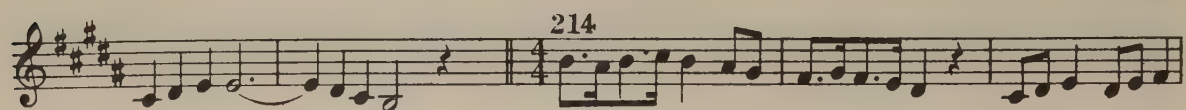
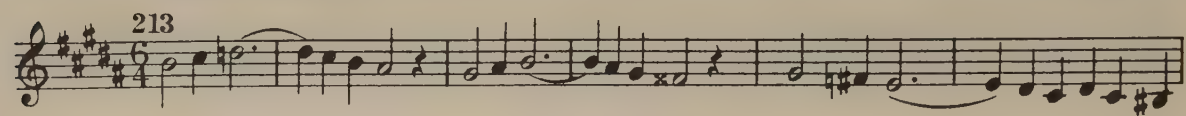
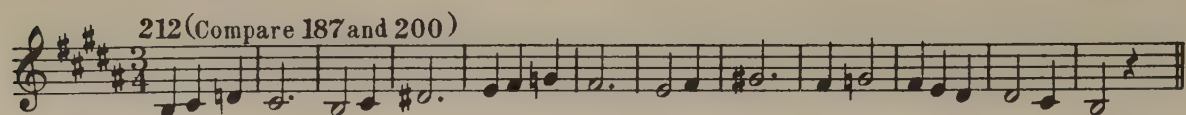
175

176

The musical score consists of ten staves. Measures 167-171 are in the treble clef, and measures 172-176 are in the bass clef. The key signature is three sharps (F#, C#, G#). Measure 167 is in 4/4 time. Measure 168 is in 3/2 time. Measure 169 is in 3/2 time. Measure 170 is in 4/2 time. Measure 171 is in 6/8 time. Measure 172 is in 3/4 time. Measure 173 is in 4/4 time. Measure 174 is in 6/4 time. Measure 175 is in 4/4 time. Measure 176 is in 3/4 time. The notation includes various note values, rests, and accidentals.

A musical score for a single melodic line, spanning measures 177 to 198. The notation is on a single staff with a treble clef. The key signature changes from one flat (B-flat) to two sharps (F# and C#) at measure 182, and back to one flat (B-flat) at measure 189. The time signature changes from 4/4 to 3/4 at measure 187 and back to 4/4 at measure 191. The music consists of eighth and sixteenth notes, often beamed together, with occasional quarter notes and rests. Measure numbers 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, and 198 are printed above their respective measures.





222

223

224

225

226

227(Compare 223)

228

229

Detailed description of the musical score: The score consists of nine staves. The first six staves (measures 222-225) are in the treble clef. The last three staves (measures 226-229) are in the bass clef. The key signature is G major (one sharp, F#). The time signature is 6/8. The music is composed of eighth and sixteenth notes, often beamed together. Triplet markings (a '3' over a group of notes) are present in measures 227, 228, and 229. Measure 227 is labeled '227(Compare 223)'. The score ends with a double bar line in measure 229.

230

231

232

233

234

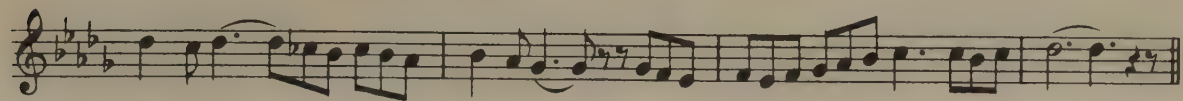
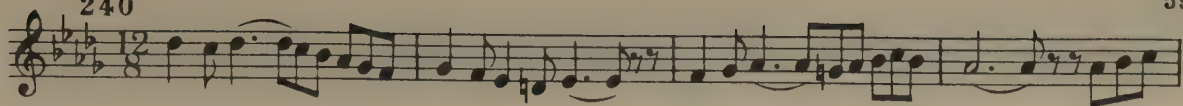
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236

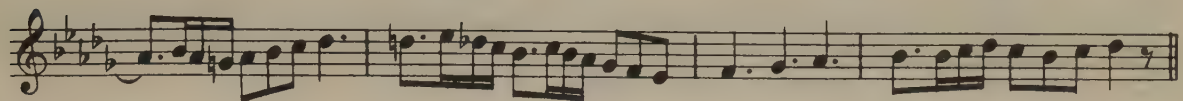
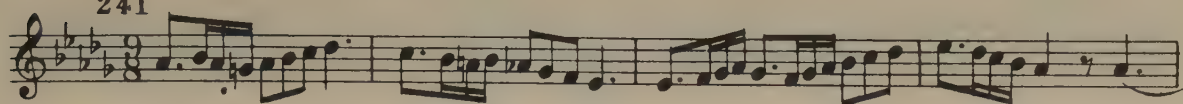
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238(Compare 237)

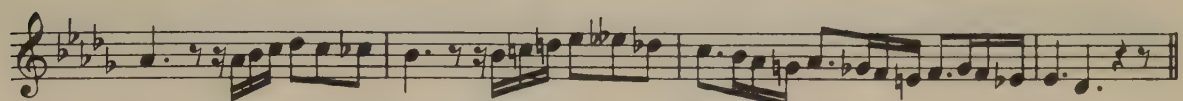
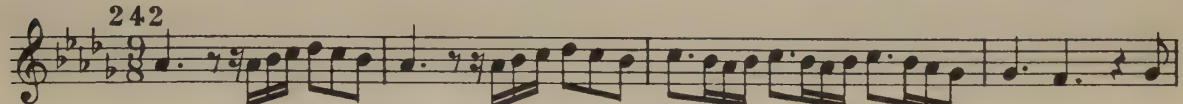
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241



242



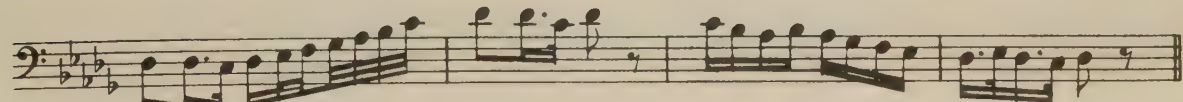
243 (Compare 204)



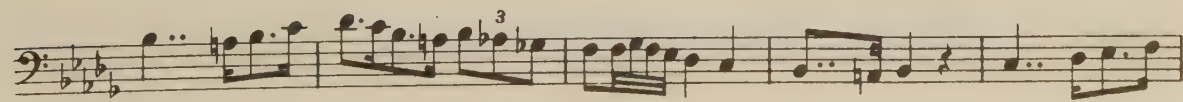
244 (Compare 205)



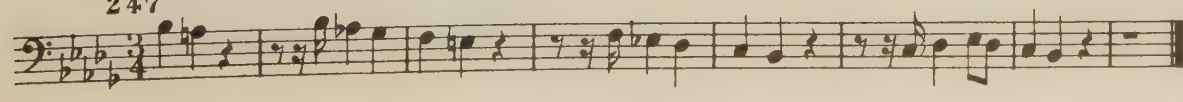
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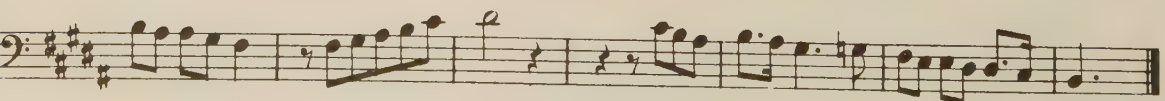
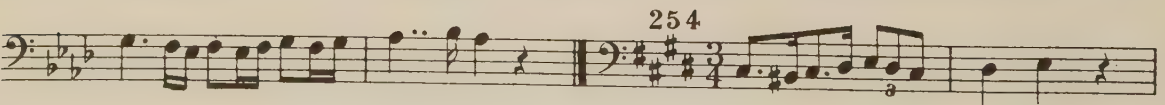
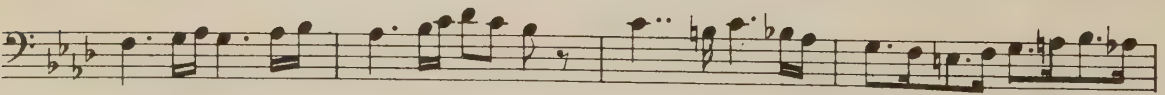
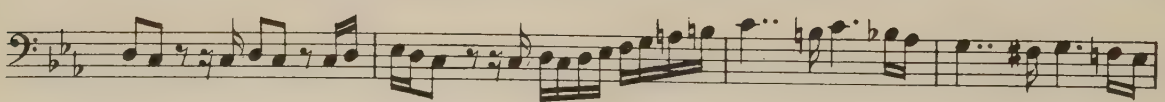
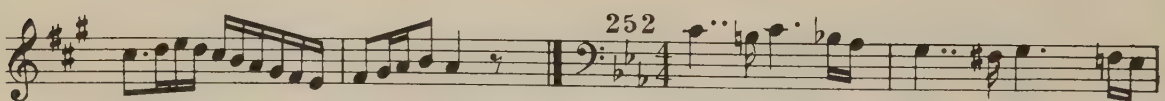
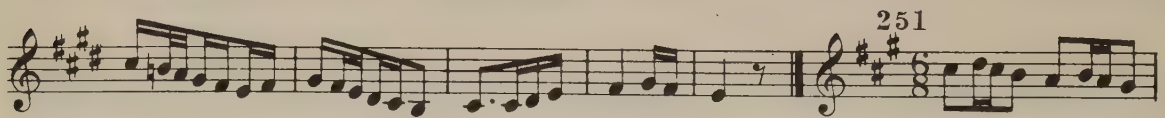
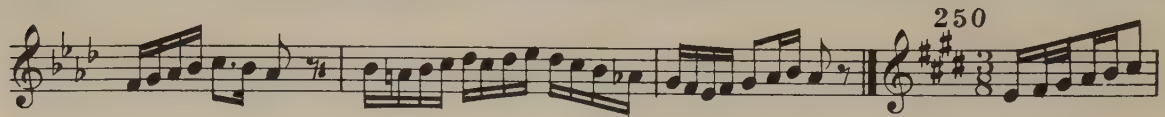
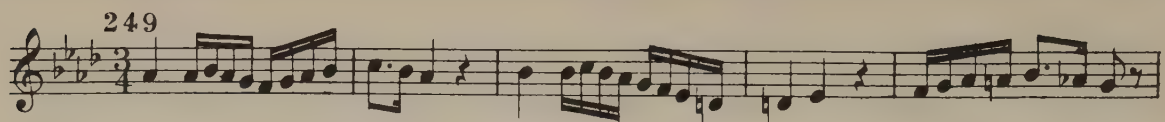
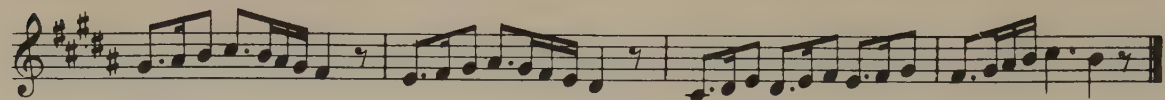
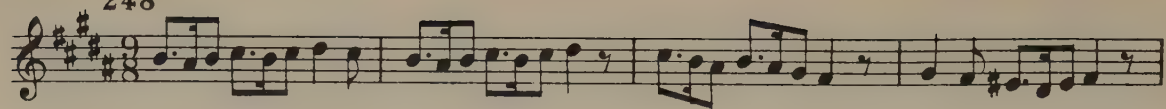


246



247





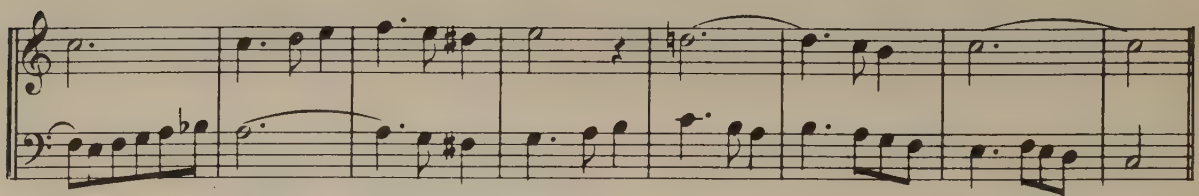
FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat

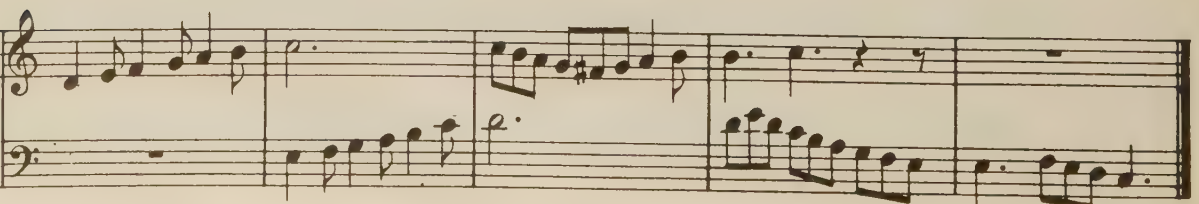
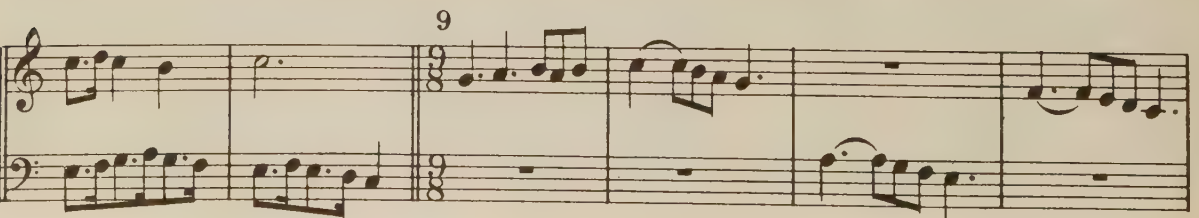
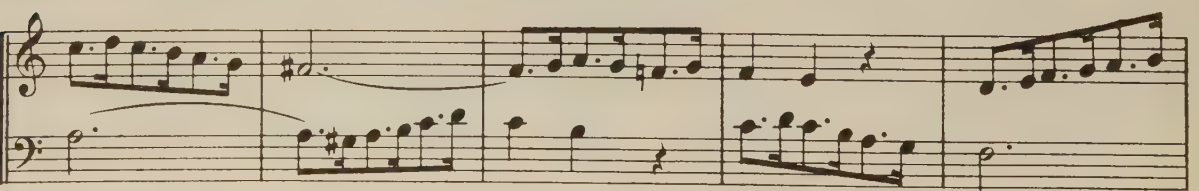
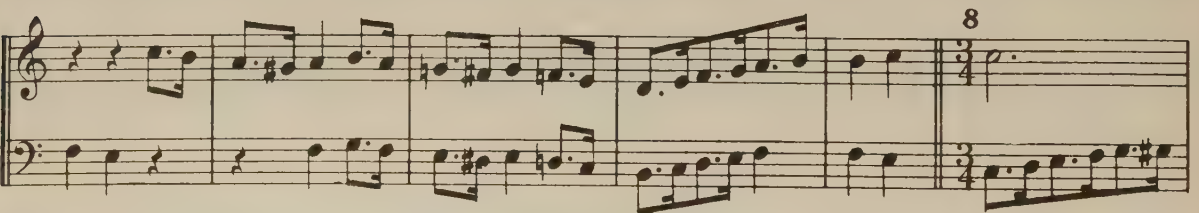
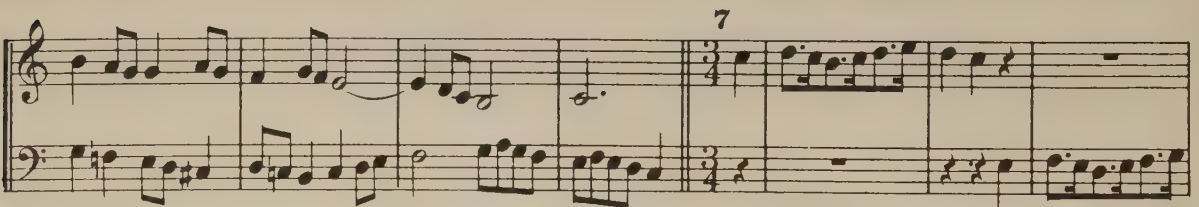
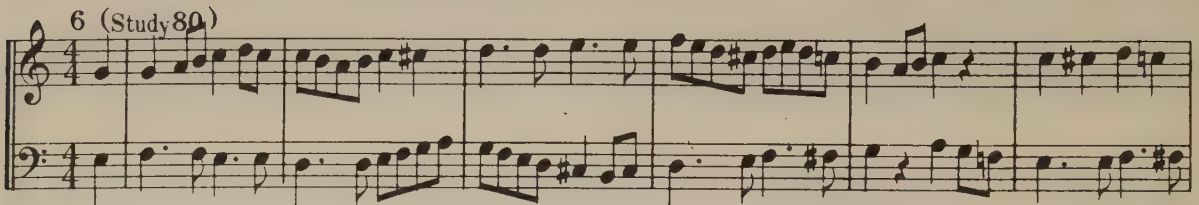
The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 5, with the sixth system being an unlabeled continuation.

- Exercise 1:** 4/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 2:** 4/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 3:** 3/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 4:** 3/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 5:** 6/8 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 6:** 6/8 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.

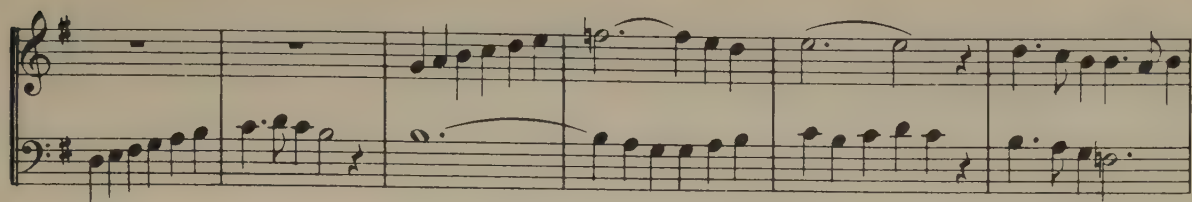
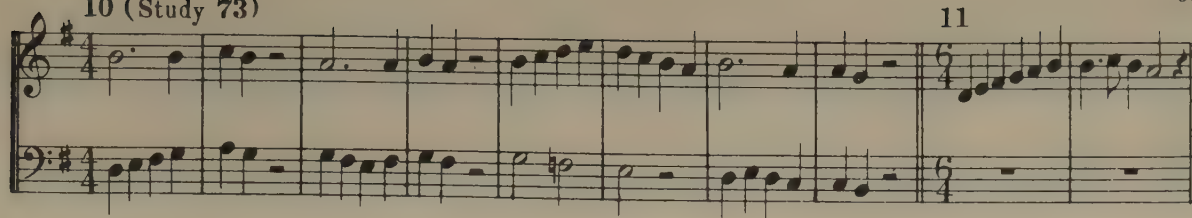
5a (Study 67, p.76)



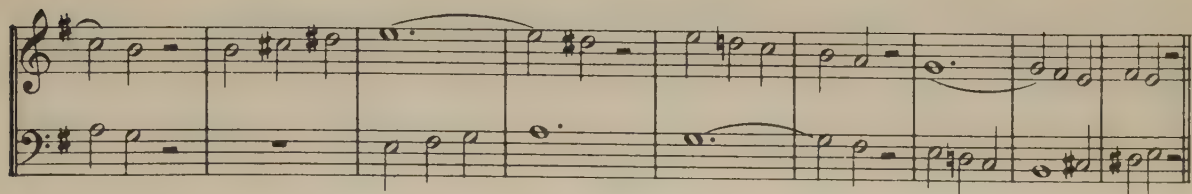
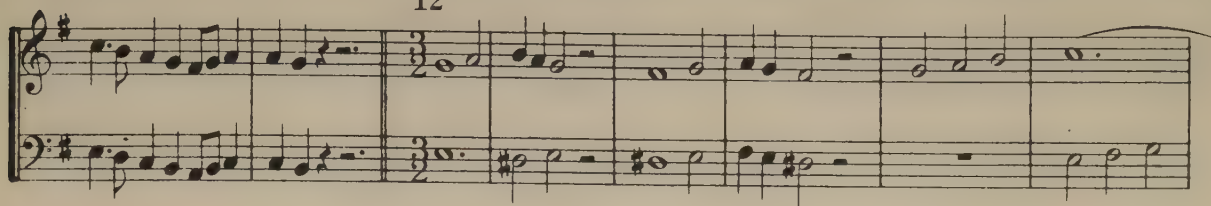
6 (Study 80)



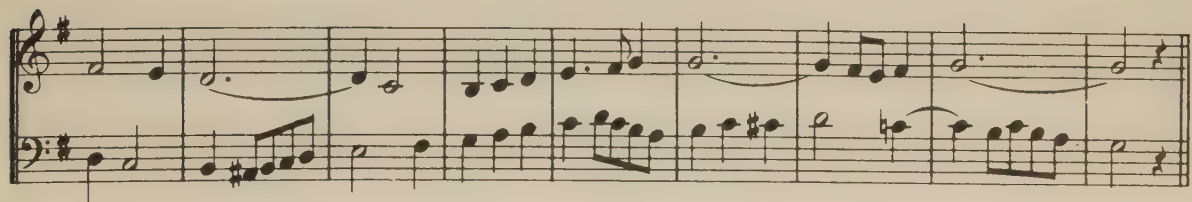
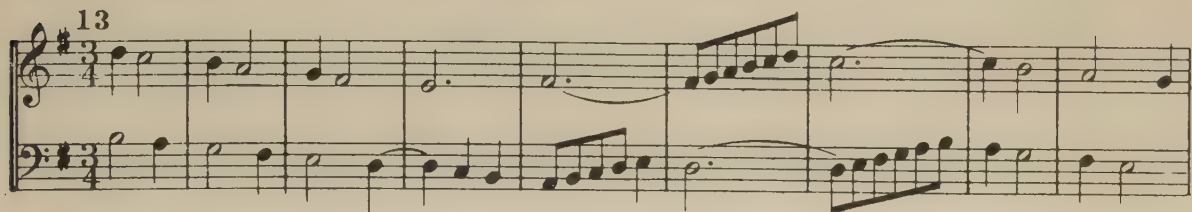
10 (Study 73)



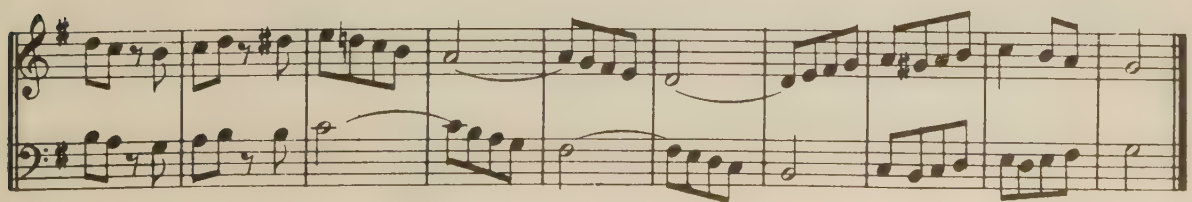
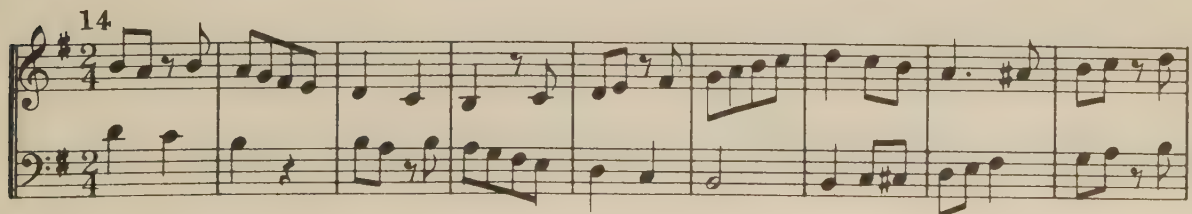
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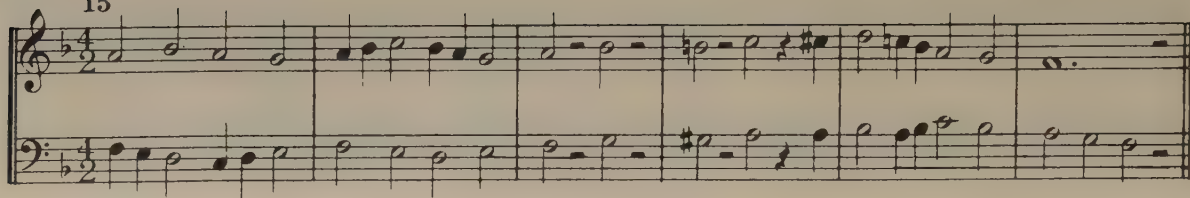
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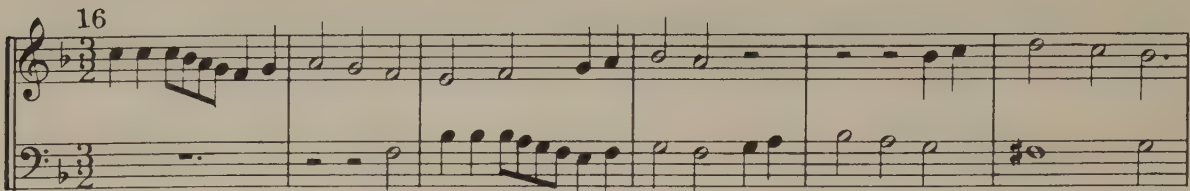
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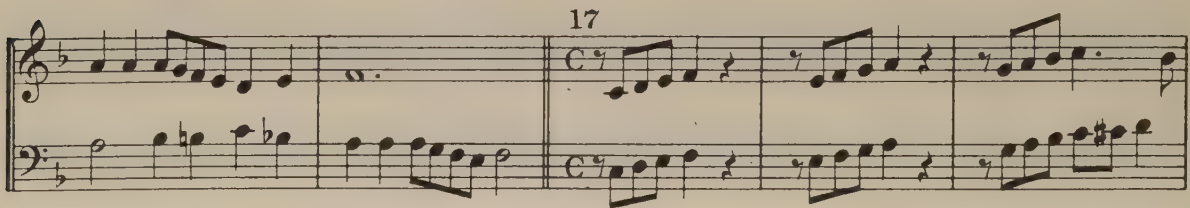
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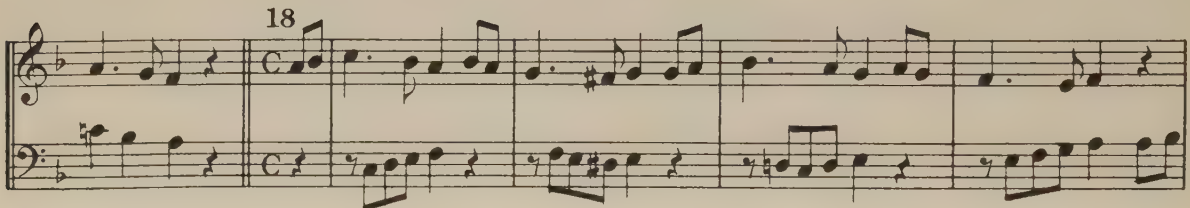
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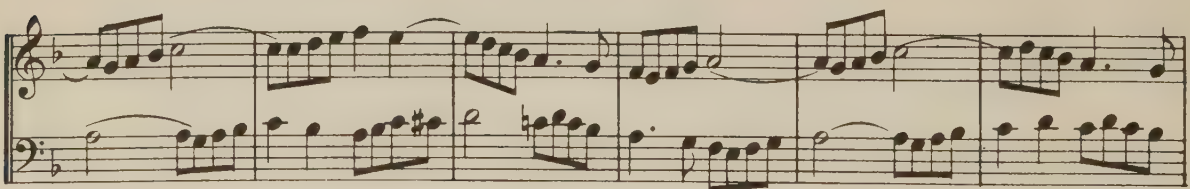
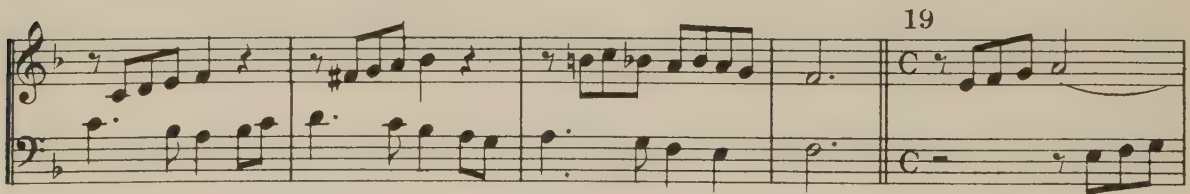
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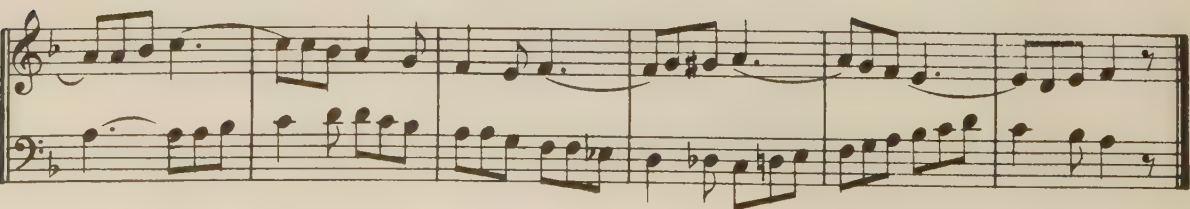
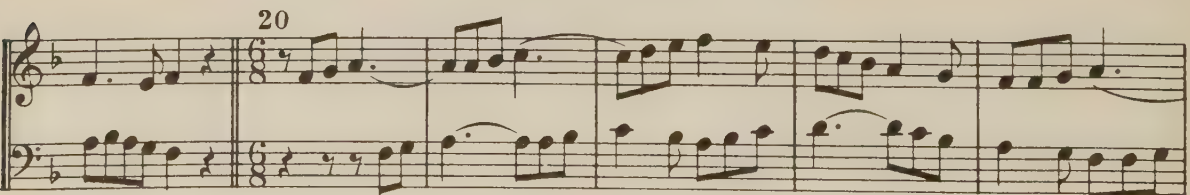
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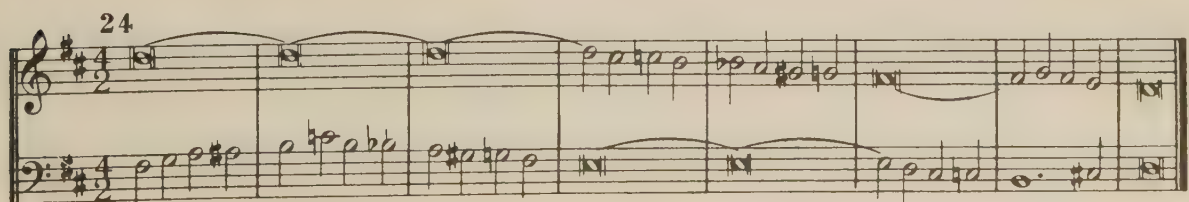
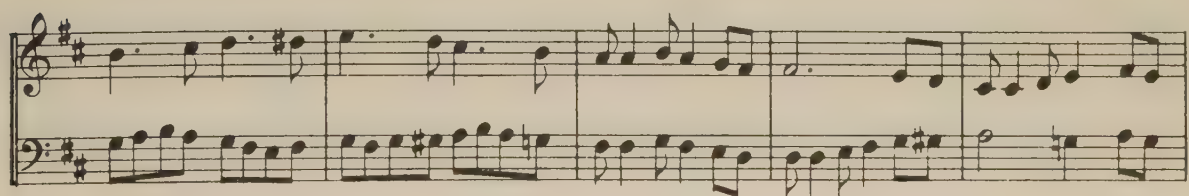
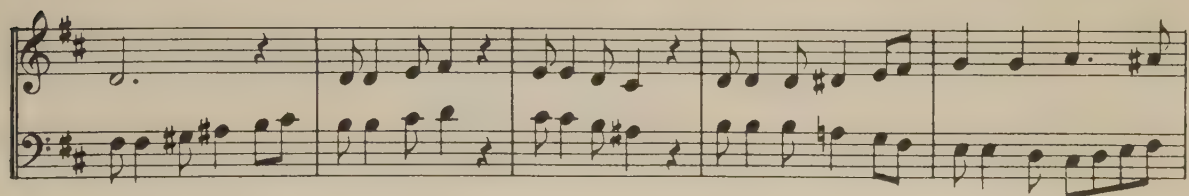
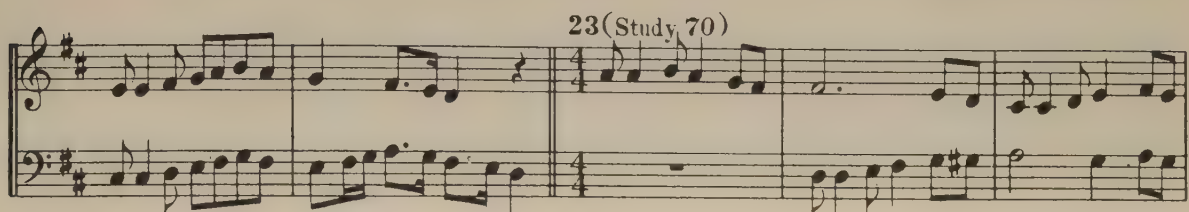
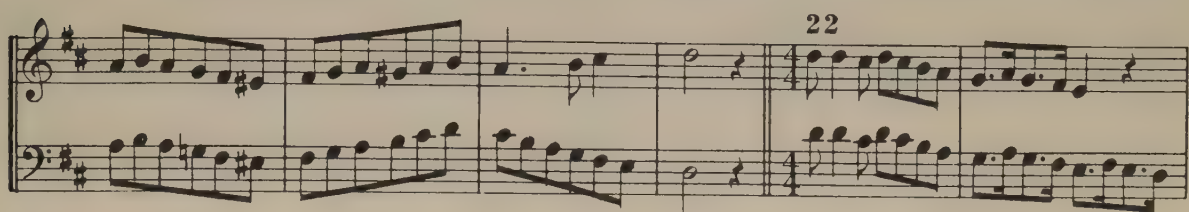
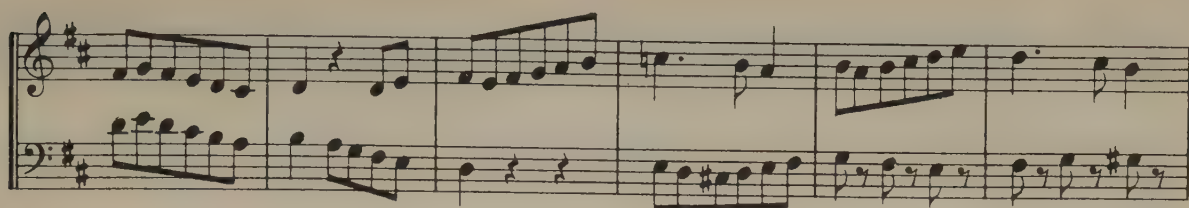
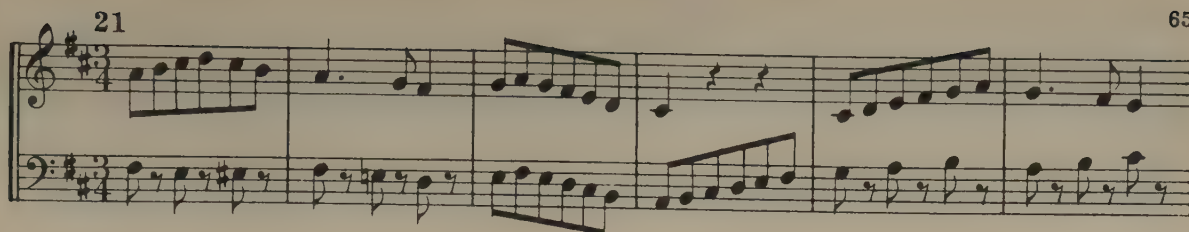


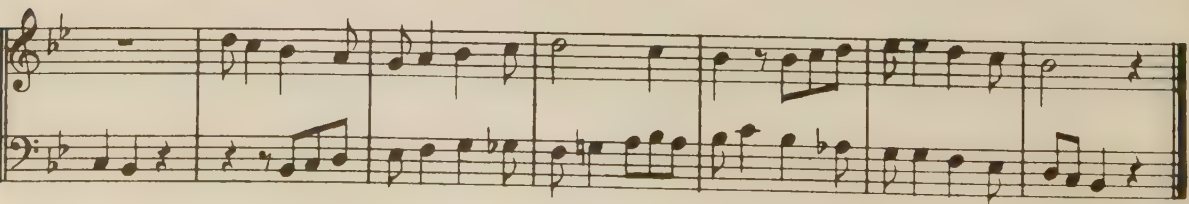
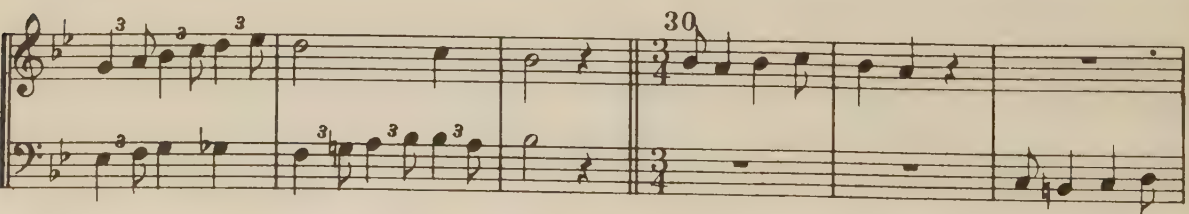
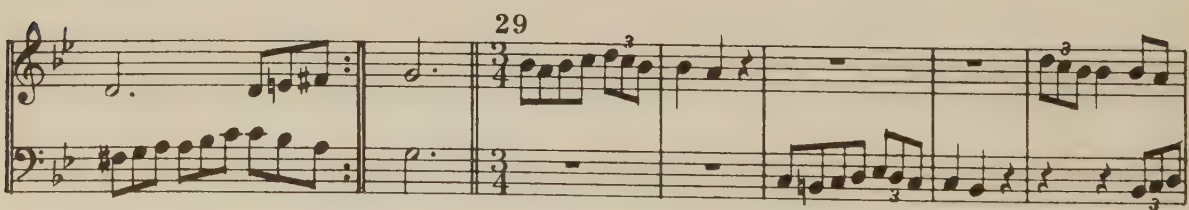
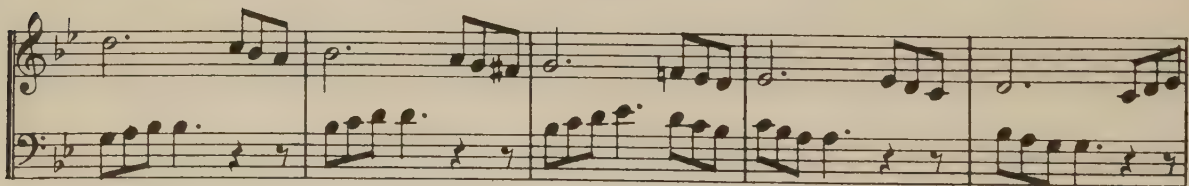
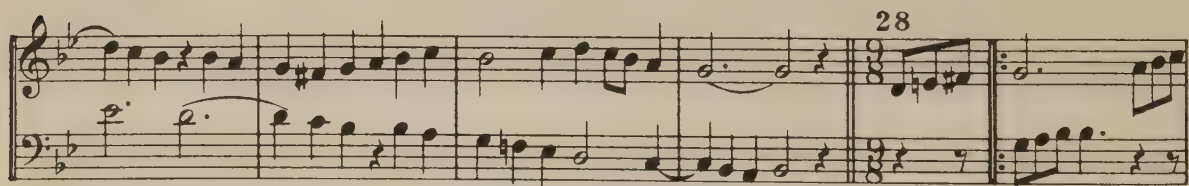
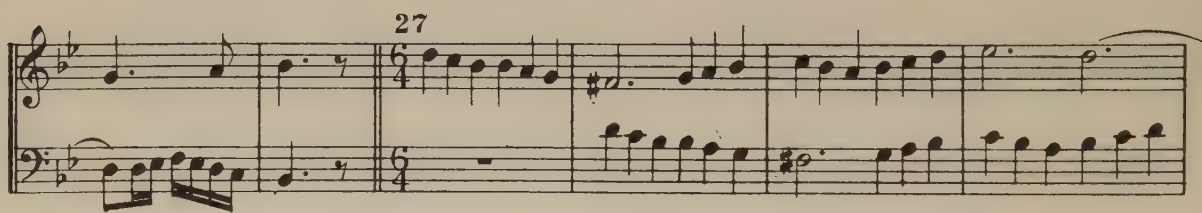
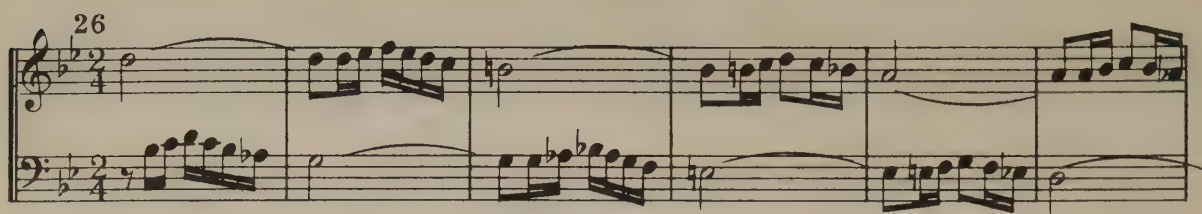
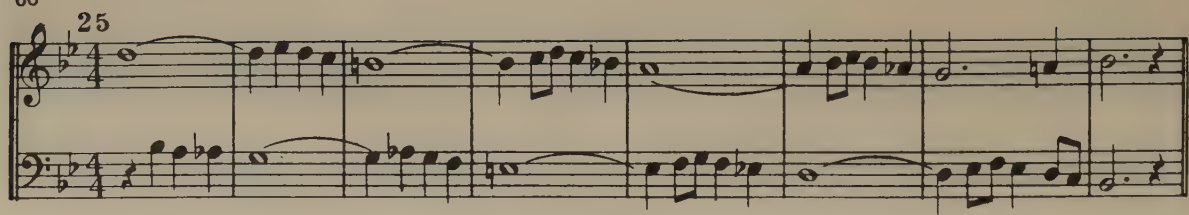
19



20







31

Measures 31-32. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

32

Measures 33-34. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

Measures 35-36. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

33

Measures 37-38. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

Measures 39-40. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

34

Measures 41-42. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

35

Measures 43-44. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

Measures 45-46. Treble staff: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C#5 quarter, D5 quarter. Bass staff: D3 quarter, E3 quarter, F#3 quarter, G3 quarter, A3 quarter, B3 quarter, C#4 quarter, D4 quarter.

36

36

Musical score for 'The Rose Tree' (continued). The score is in 4/4 time, key of B-flat major. The melody continues with a series of eighth and quarter notes, ending with a half note. The bass line consists of a steady eighth-note accompaniment.

37

37

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes, with some rests. The score is written in a simple, clear style.

38

38

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music is divided into five measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter rest, followed by a bass staff with a quarter note G3 and a quarter rest. The second measure has a treble staff with a quarter note Bb4, a quarter note C5, and a quarter rest, followed by a bass staff with a quarter note F3 and a quarter rest. The third measure has a treble staff with a quarter note D5, a quarter note E5, and a quarter rest, followed by a bass staff with a quarter note E3 and a quarter rest. The fourth measure has a treble staff with a quarter note F5, a quarter note G5, and a quarter rest, followed by a bass staff with a quarter note D3 and a quarter rest. The fifth measure has a treble staff with a quarter note A5, a quarter note Bb5, and a quarter rest, followed by a bass staff with a quarter note C4 and a quarter rest. The score is written in a simple, hand-drawn style with a yellow background.

39

39

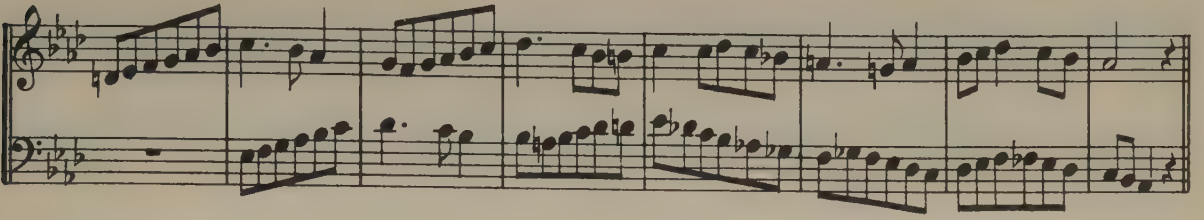
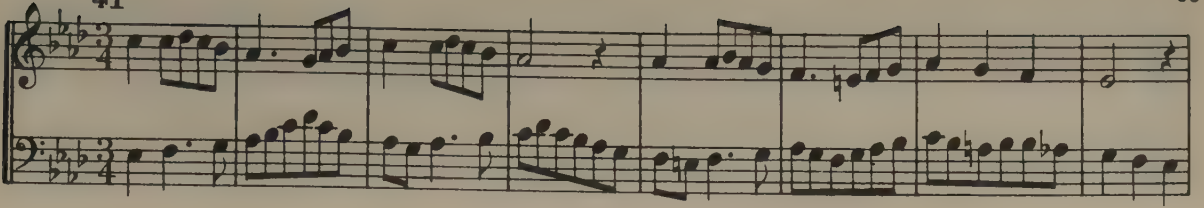
40

40

Musical score for 'The Rose Tree' (continued). The score is in 2/4 time and B-flat major. It features a treble and bass staff. The melody continues with eighth and quarter notes, and the bass line provides harmonic support with eighth and quarter notes. The piece concludes with a final cadence.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of eighth and sixteenth notes, with some rests. The score is written in a simple, clear style.

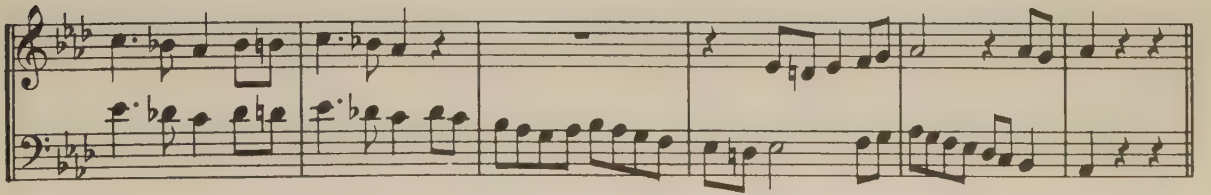
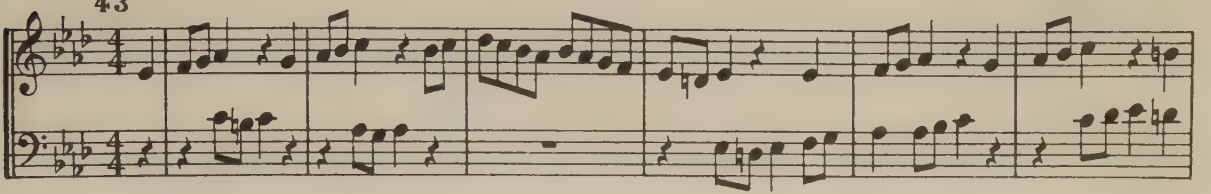
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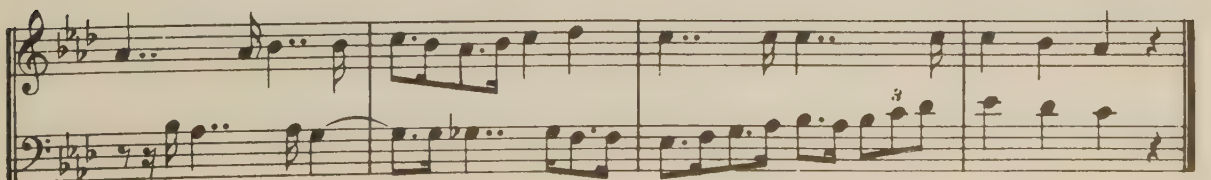
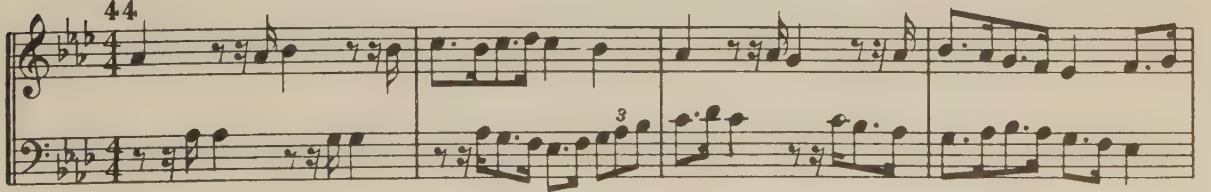
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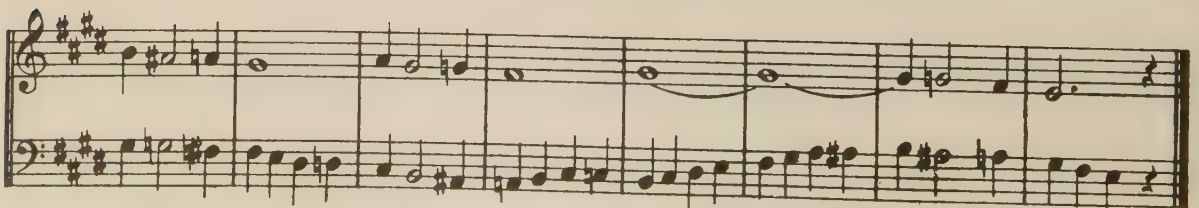
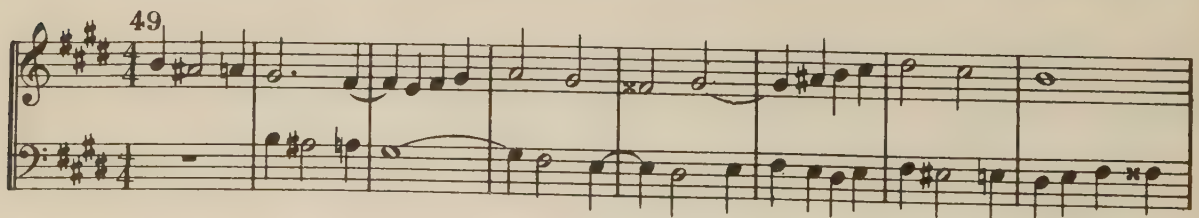
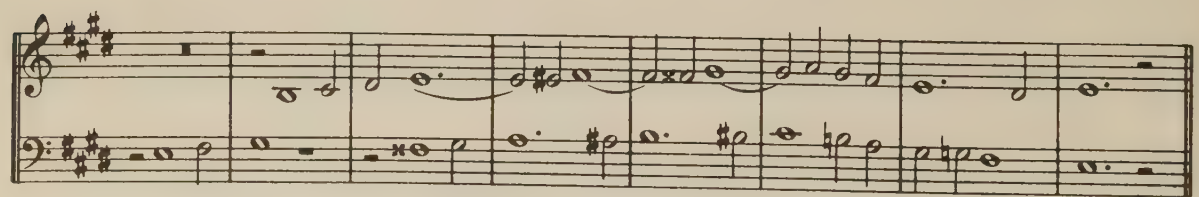
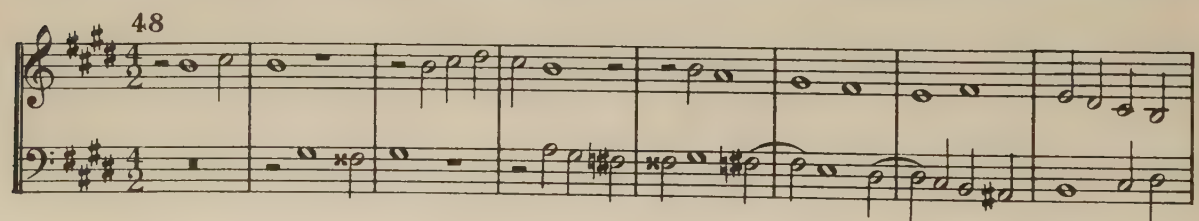
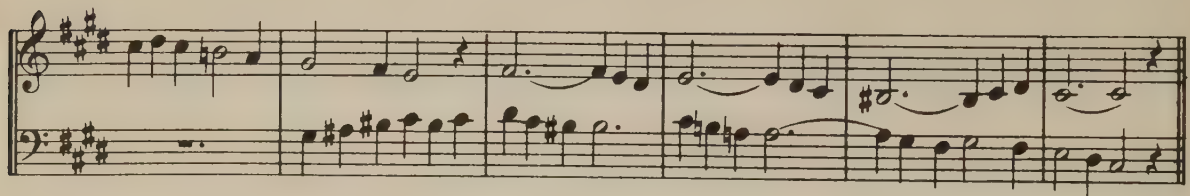
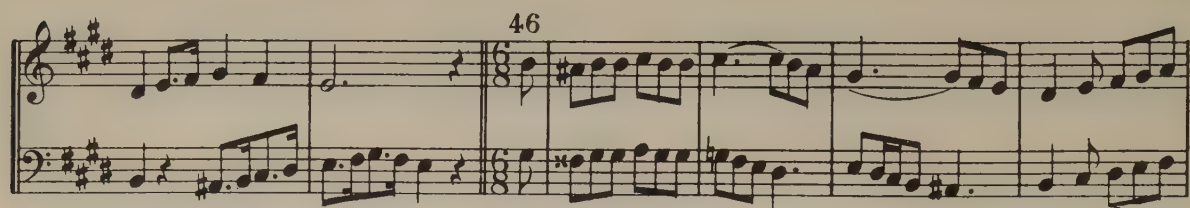
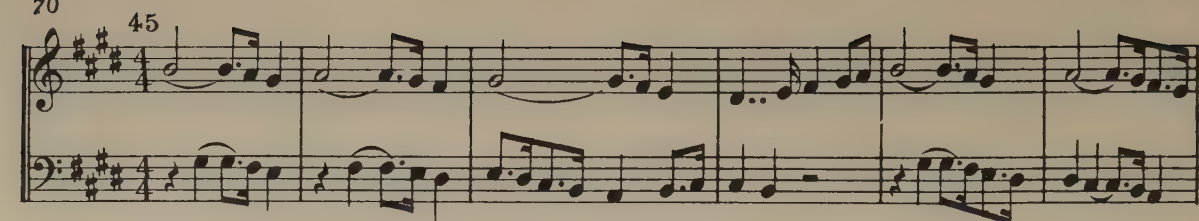


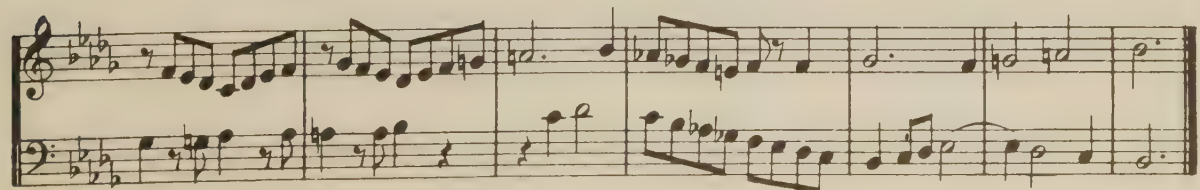
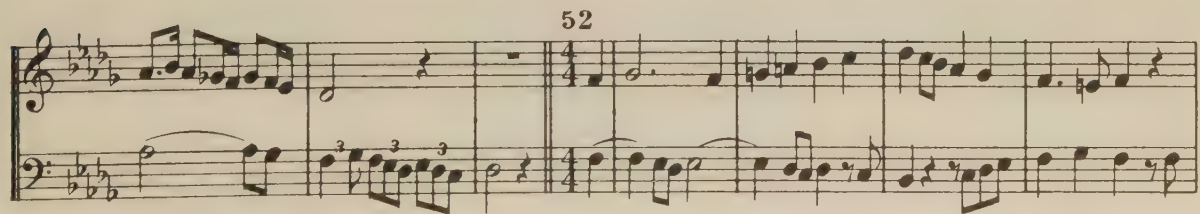
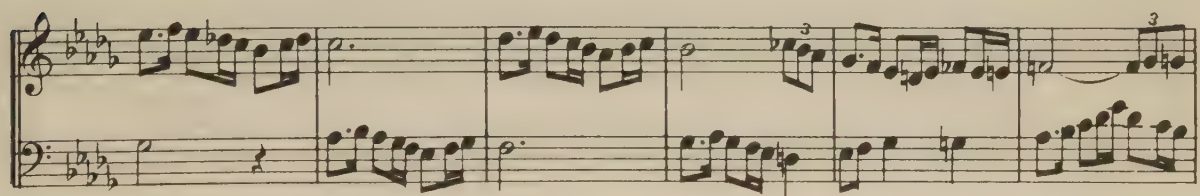
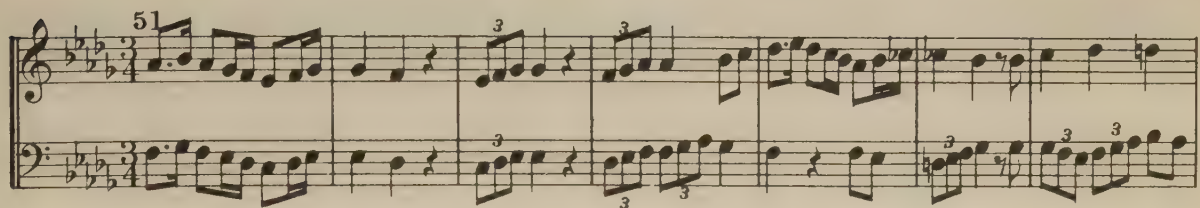
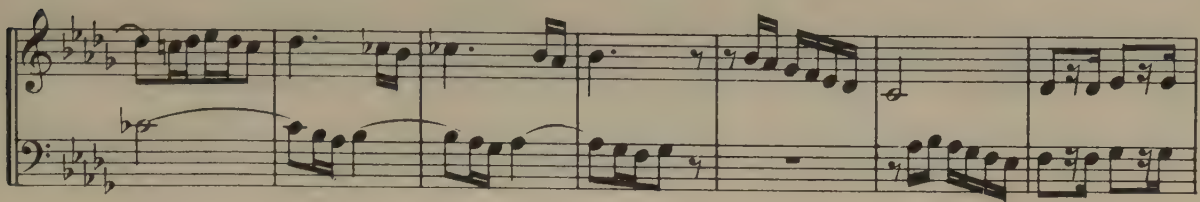
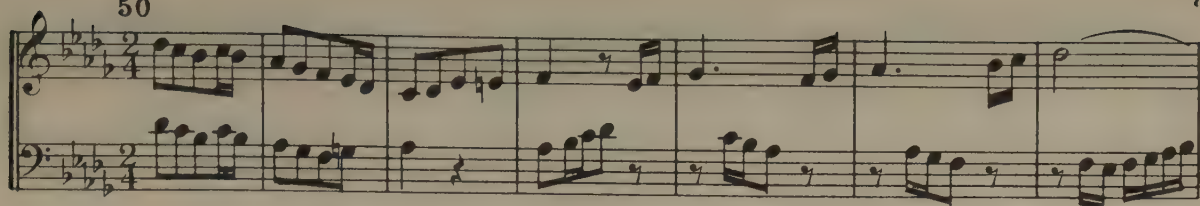
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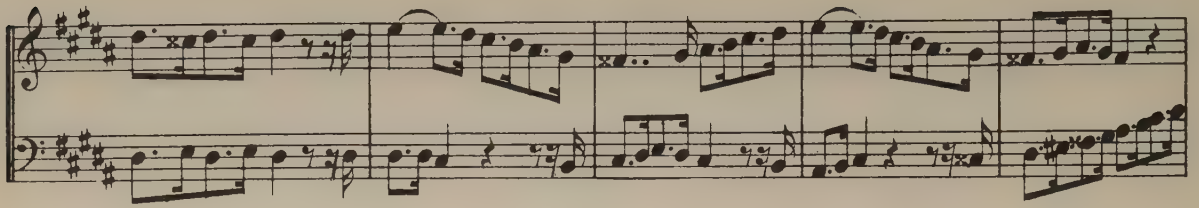
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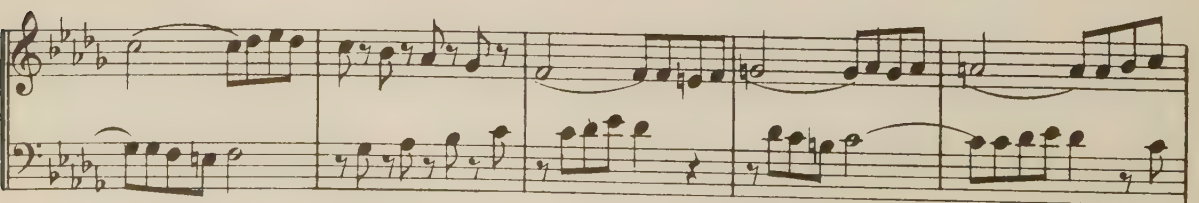
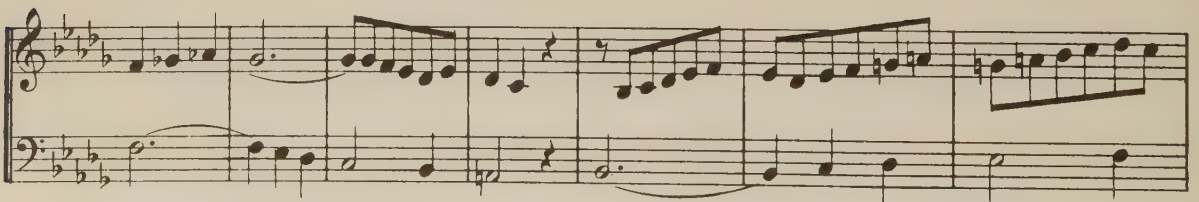
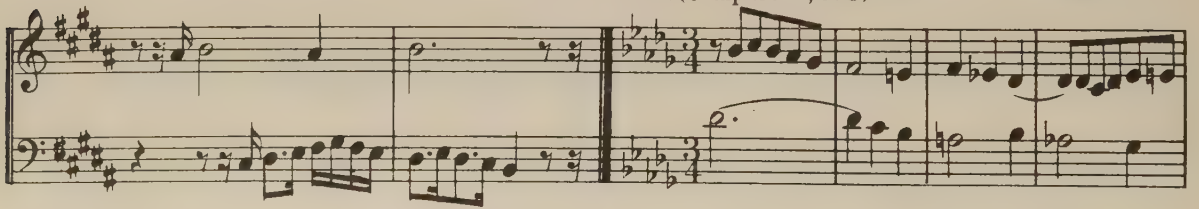




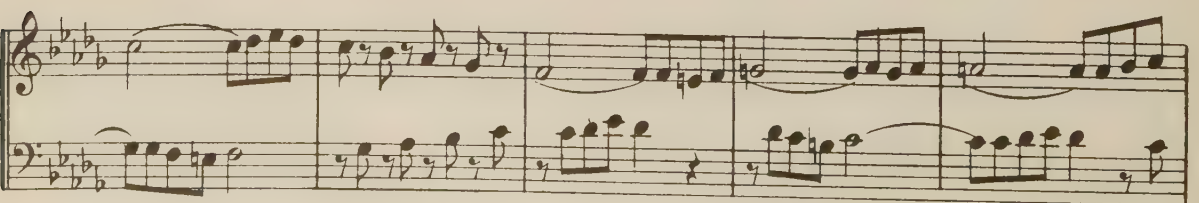
53 (Study 78)

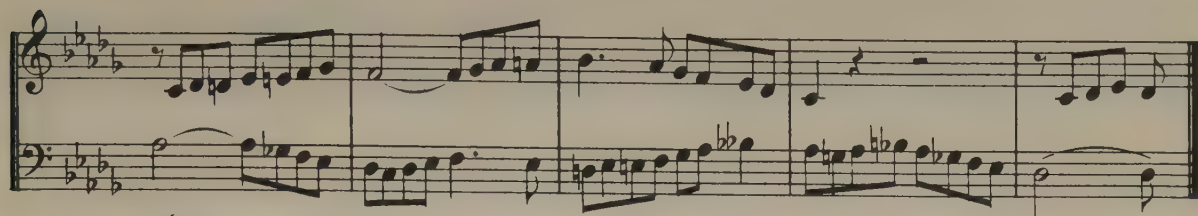
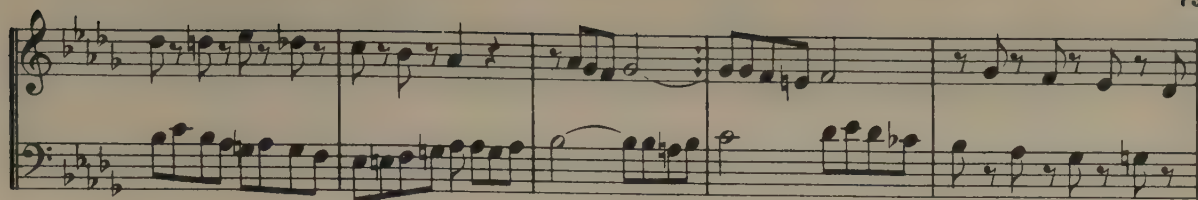


54 (Compare II, 208)

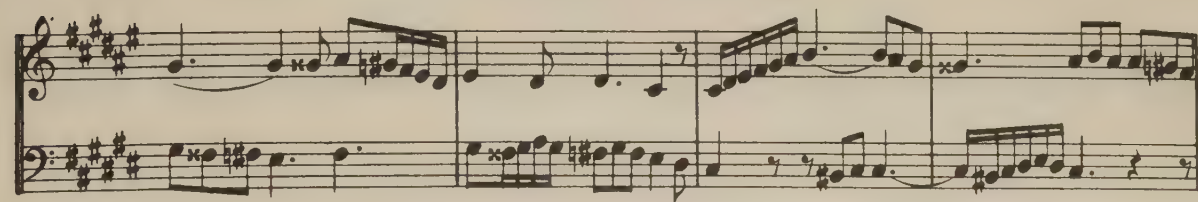
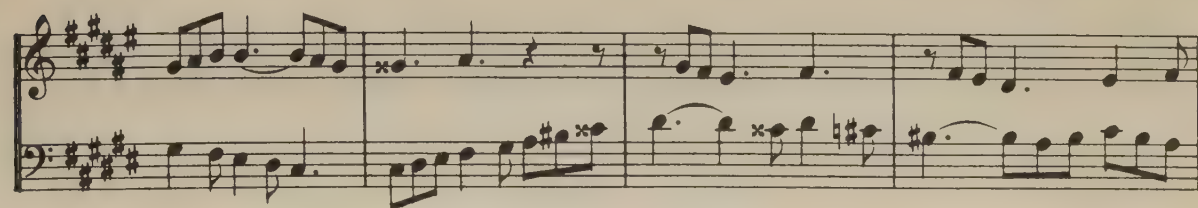
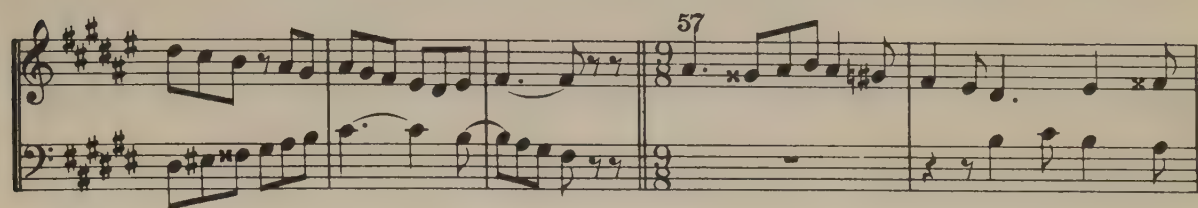
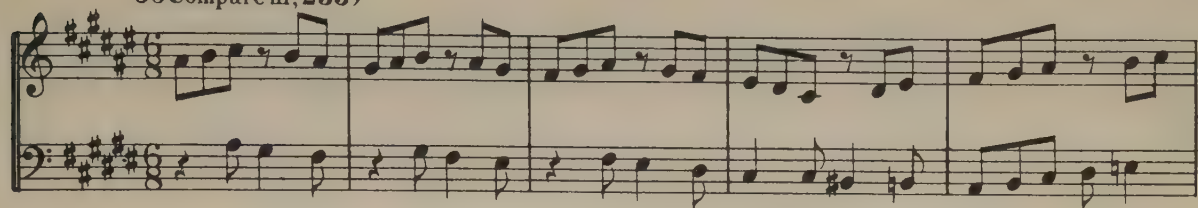


55





56(Compare III, 233)



58

59

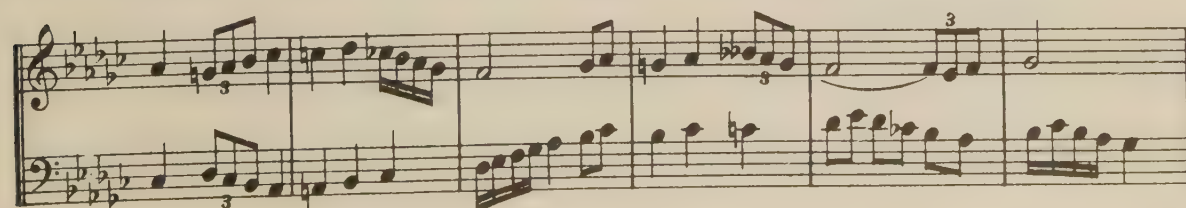
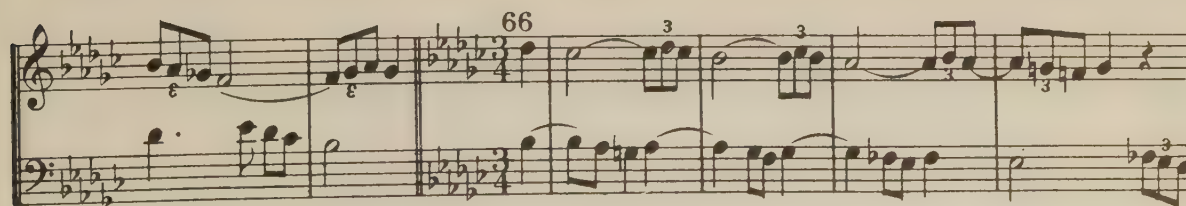
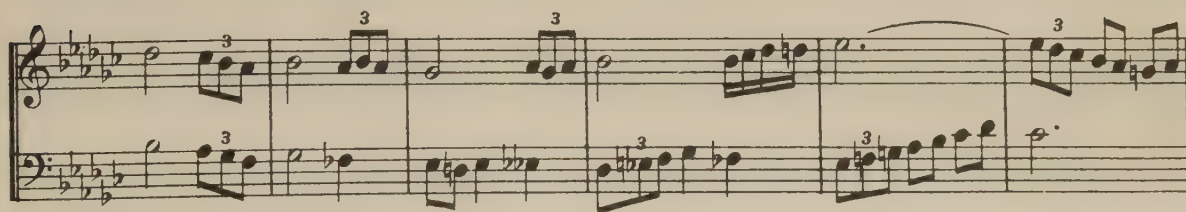
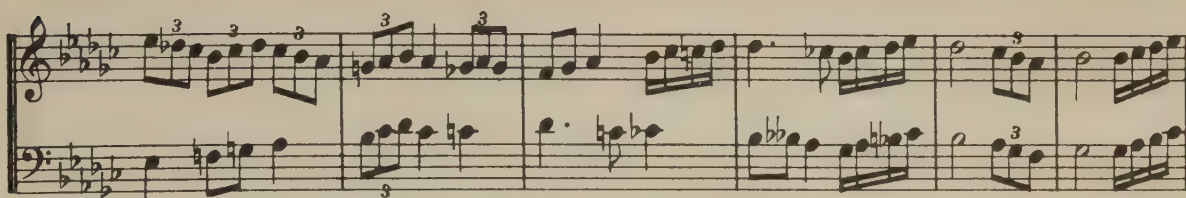
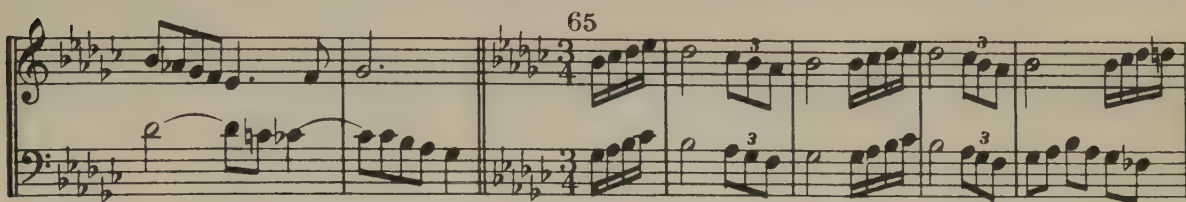
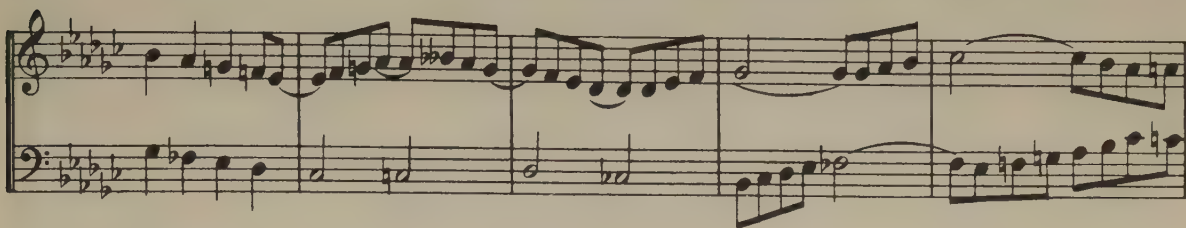
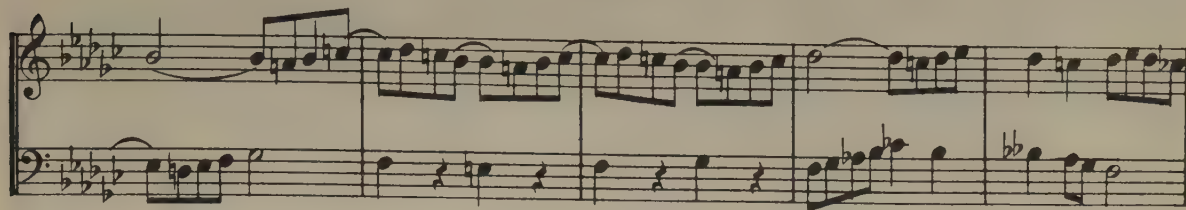
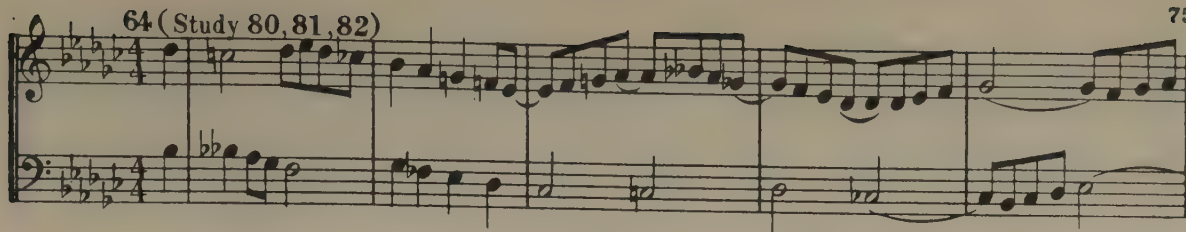
60

61

62

63

The musical score consists of eight systems, each with a treble and bass staff. The key signature is five flats (B-flat, E-flat, A-flat, D-flat, G-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 74 is in the top left corner. Measure numbers 58, 59, 60, 61, 62, and 63 are placed above the first staff of each system. The music is written for both treble and bass staves.



MODULATORY EXERCISES.

67-To V and IV.*

Exercise 67 is in 4/4 time. The melody starts in G major (one sharp) and modulates to D major (two sharps) for the second half, then returns to G major. The bass line provides harmonic support with chords and moving lines.

68 Compare 67

Exercise 68 is in 4/4 time, starting in G major and modulating to D major. It is presented as a comparison to exercise 67, showing a different melodic and harmonic approach to the same key change.

69 Compare 67; 68

Exercise 69 is in 4/4 time, starting in G major and modulating to D major. It compares the melodic and harmonic treatments of exercises 67 and 68.

70 To II, III, and VI.

Exercise 70 is in 3/4 time, starting in G major. It demonstrates modulations to the second (D major), third (E major), and sixth (E minor) degrees of the G major scale.

71 Compare 70

Exercise 71 is in 3/4 time, starting in G major. It compares the modulation technique of exercise 70, showing an alternative way to reach the second, third, and sixth degrees.

72 Compare 70-71

Exercise 72 is in 3/4 time, starting in G major. It compares the modulation techniques of exercises 70 and 71, showing a third variation for reaching the second, third, and sixth degrees.

73 Suggesting IV, V, VI, II.

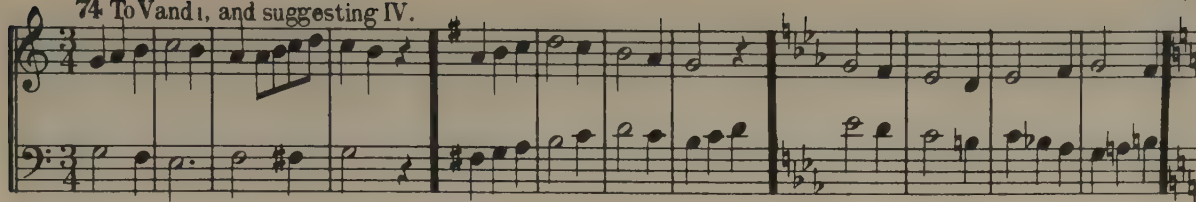
Exercise 73 is in 3/4 time, starting in G major. It suggests modulations to the fourth (C major), fifth (A major), sixth (E minor), and second (D major) degrees of the G major scale.

73 Suggesting IV, V, VI, II.

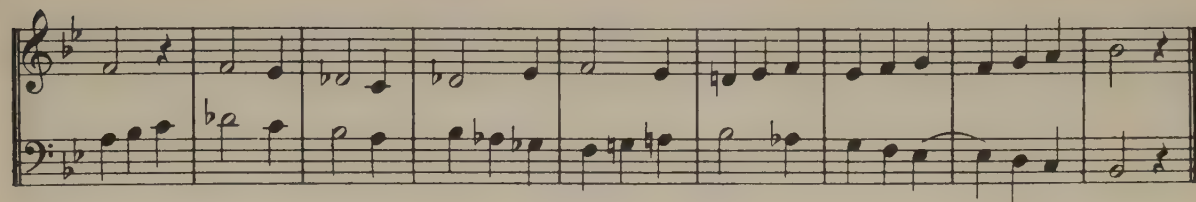
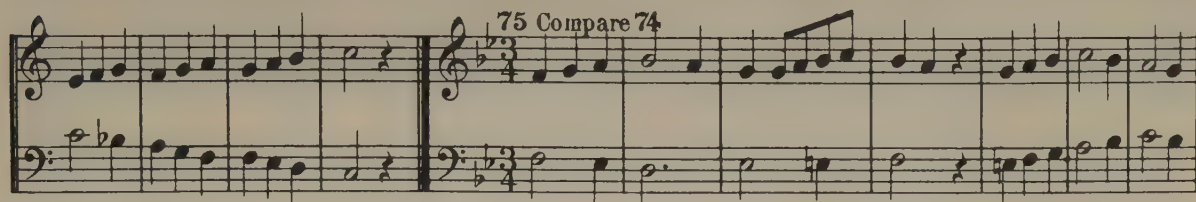
Exercise 73 is in 3/4 time, starting in G major. It suggests modulations to the fourth (C major), fifth (A major), sixth (E minor), and second (D major) degrees of the G major scale.

* For explanation of the Roman numerals, see the Preface

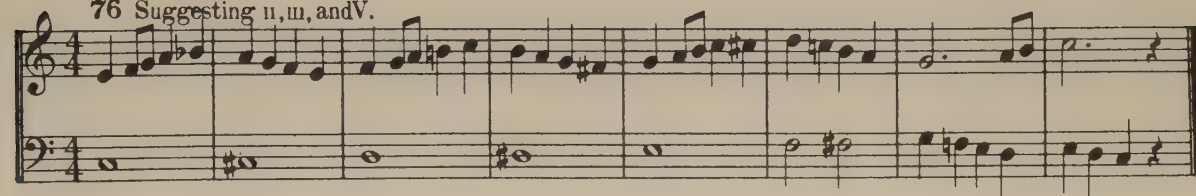
74 To Vand 1, and suggesting IV.



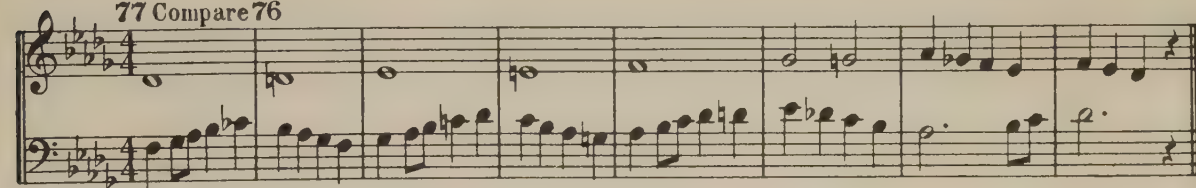
75 Compare 74



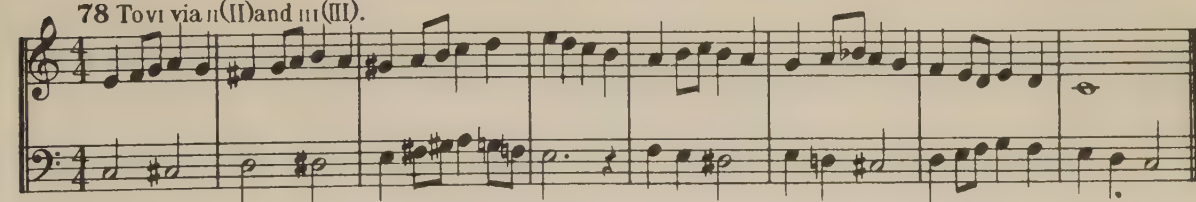
76 Suggesting II, III, and V.



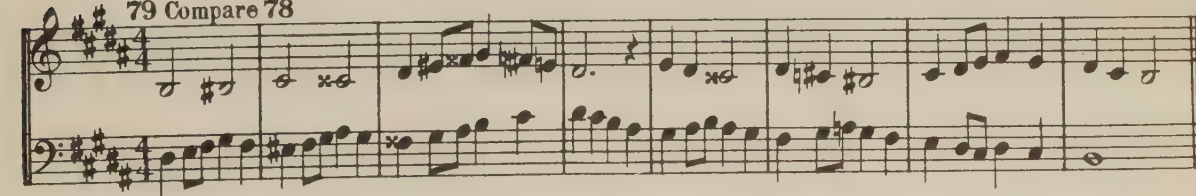
77 Compare 76



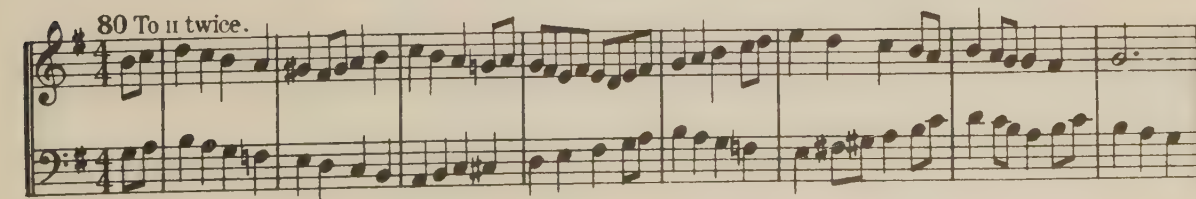
78 To VI via II (II) and III (III).



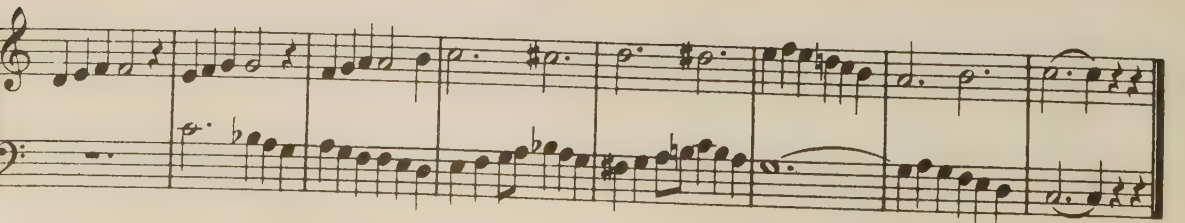
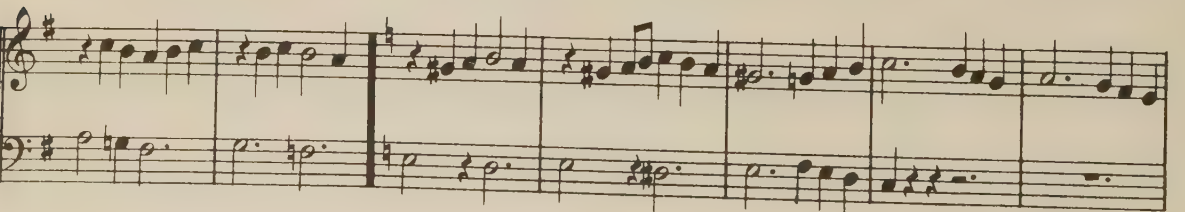
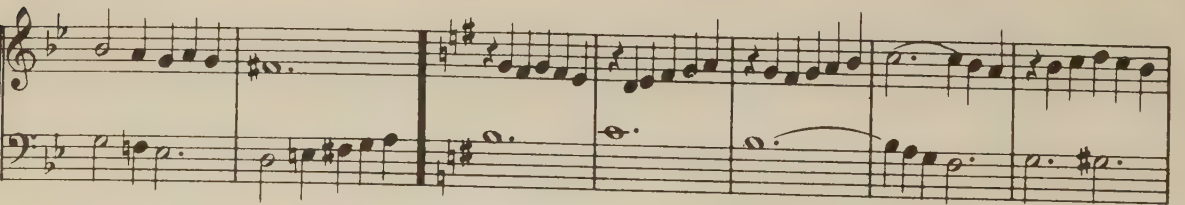
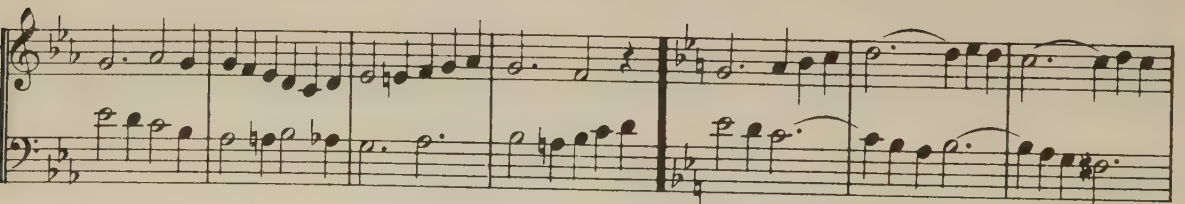
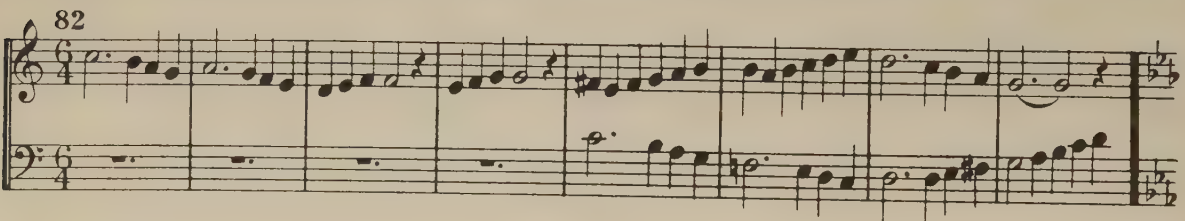
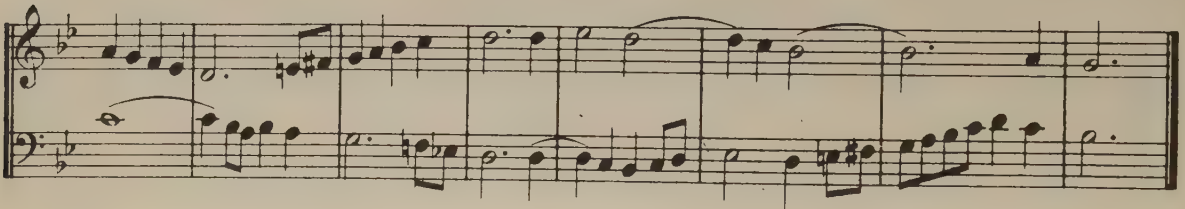
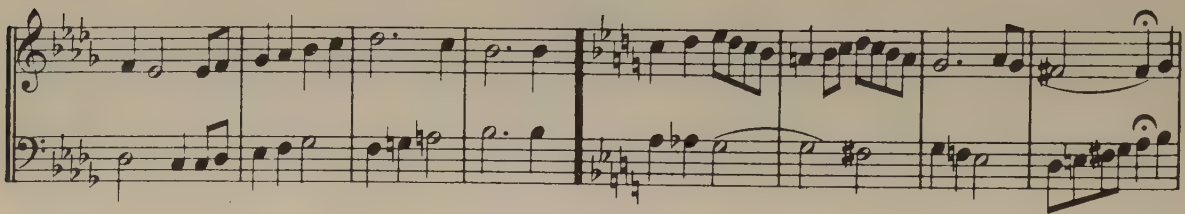
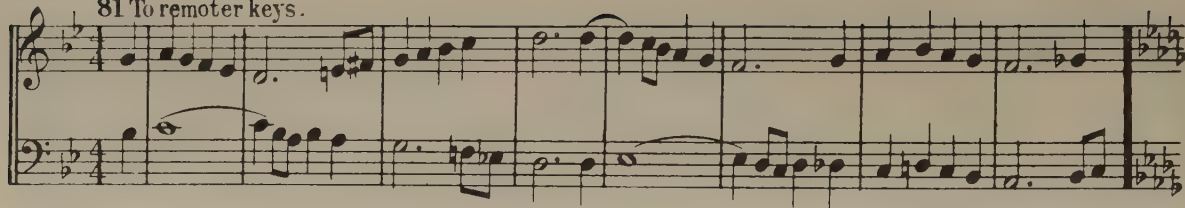
79 Compare 78

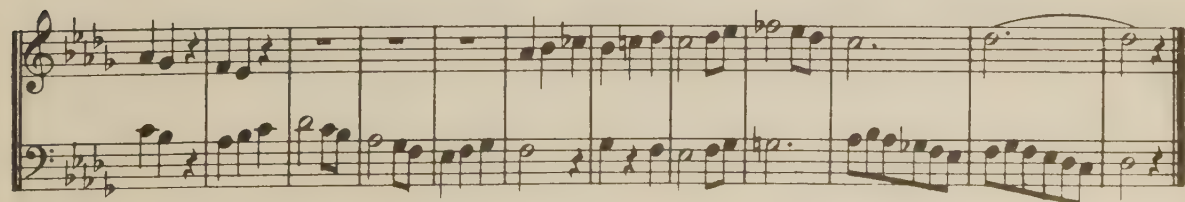
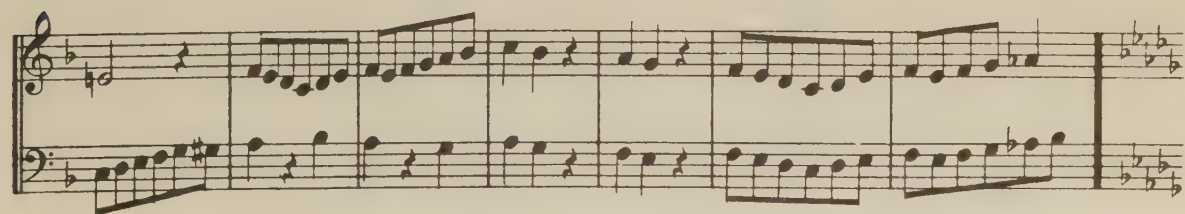
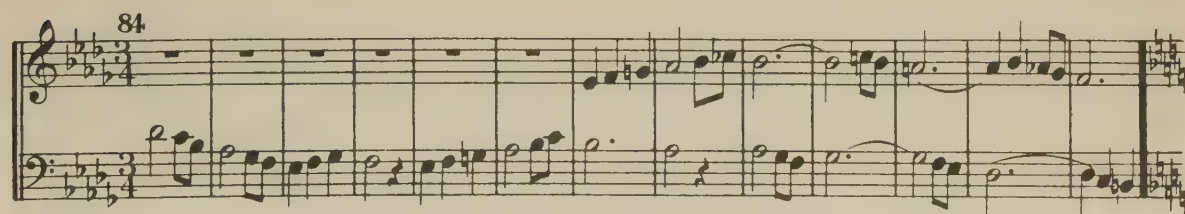
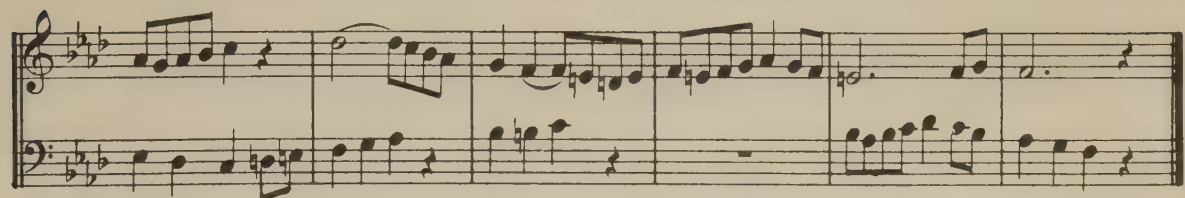
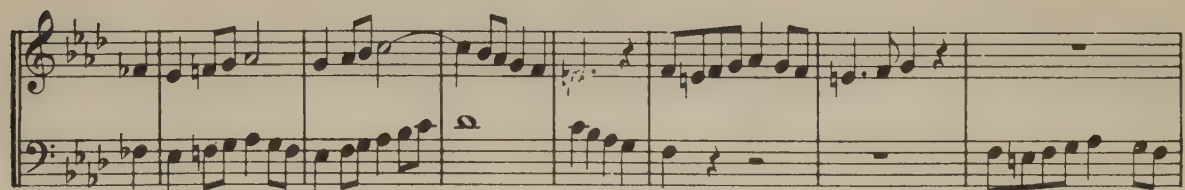
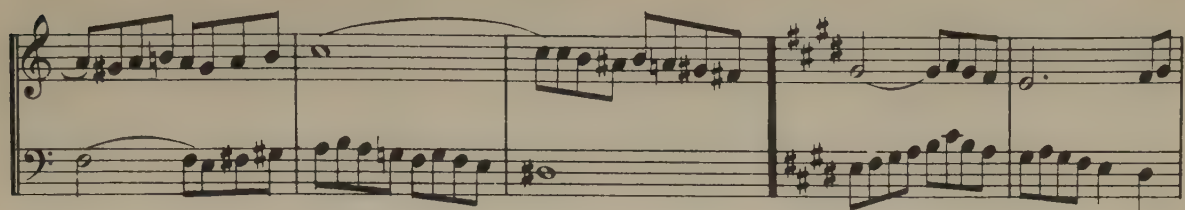
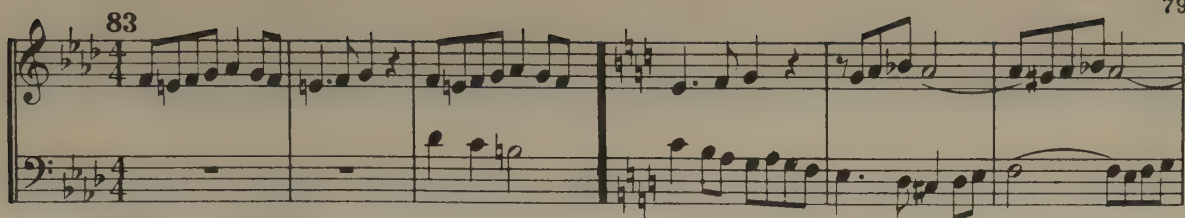


80 To II twice.



81 To remoter keys.





This page of musical notation, spanning measures 80 to 85, is written for piano in 3/4 time. The score is presented in two systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The music is characterized by complex harmonic changes and intricate melodic lines in both hands. The notation includes various note values, rests, and dynamic markings, with some measures featuring complex rhythmic patterns and accidentals. The page is numbered 80 in the top left corner and 85 in the top right corner.

FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals

The image displays a musical score for the 'FIFTH SERIES' of one-part exercises. The exercises are numbered 1 through 18 and are arranged in ten staves. Each exercise is written in treble clef and consists of a single melodic line. The exercises are designed to systematically treat intervals, starting with larger ones and progressing to smaller ones. They also include skips to and from chromatic tones that have obvious key relationships, as well as common augmented and diminished intervals. The exercises are distributed across the staves as follows: Stave 1 contains exercises 1 and 2; Stave 2 contains exercises 3 and 4; Stave 3 contains exercises 5 and 6; Stave 4 contains exercises 7 and 8; Stave 5 contains exercises 9 and 10; Stave 6 contains exercises 11 and 12; Stave 7 contains exercises 13 and 14; Stave 8 contains exercises 15 and 16; Stave 9 contains exercises 17 and 18. The exercises are written in various key signatures and time signatures, including 4/4, 3/4, and 2/4.

This musical score is a single melodic line spanning measures 19 to 40. The notation is written on a single staff with a treble clef. The key signature changes from one sharp (F#) in measure 19 to one flat (Bb) in measure 22, and then to three flats (Bb, Eb, Ab) in measure 32. The time signature is 4/4 for most of the piece, but it changes to 3/4 in measure 35 and back to 4/4 in measure 40. The melody consists of eighth and sixteenth notes, with some rests and ties. Measure numbers 19 through 40 are printed above the staff at the beginning of each measure.

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

Musical score for piano, measures 61-72. The score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The score is divided into measures 61 through 72, with measure numbers indicated above the staff. The key signature changes to two sharps (F# and C#) at measure 63. The time signature changes to 4/2 at measure 62 and back to 3/4 at measure 71. The score concludes with a double bar line at measure 72.

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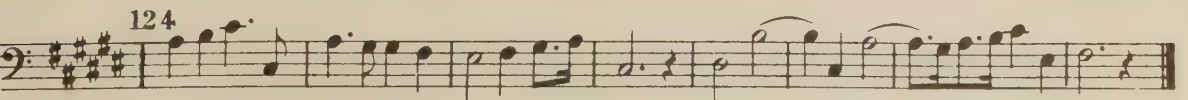
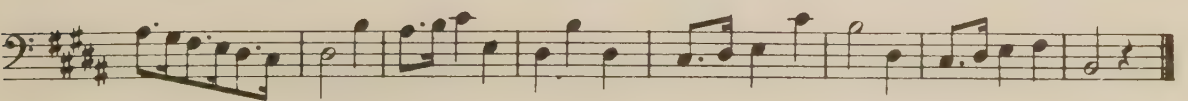
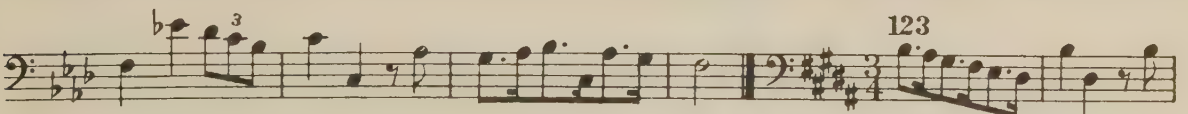
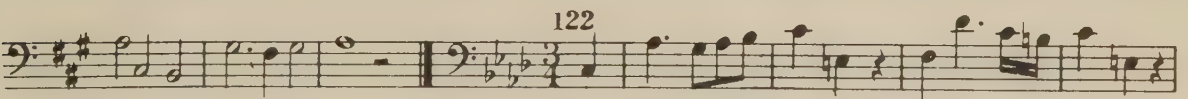
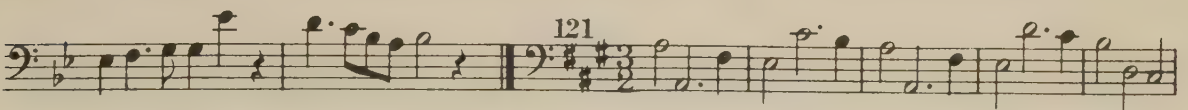
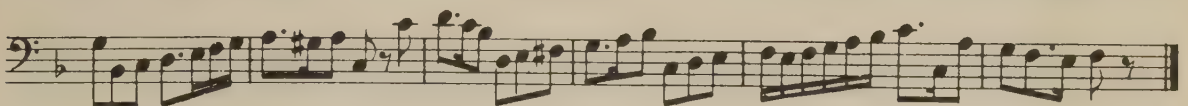
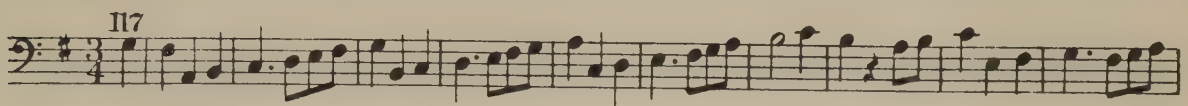
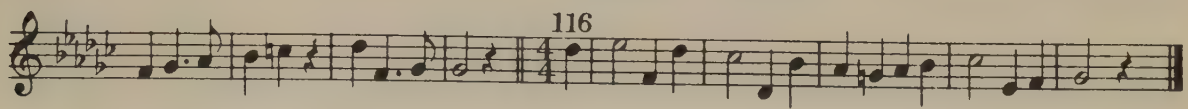
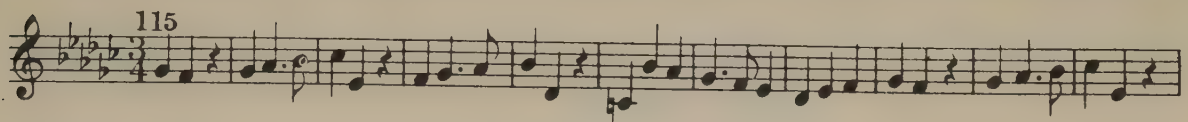
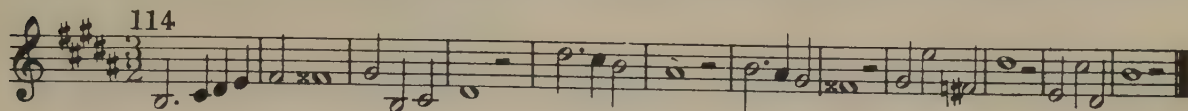
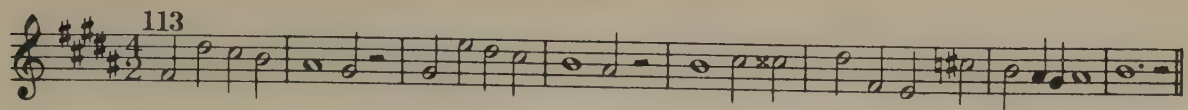
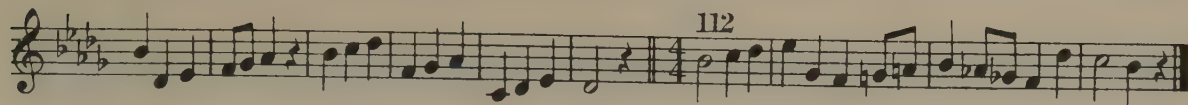
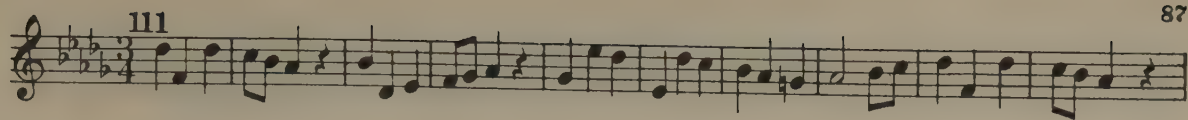
89

90

Detailed description: This musical score page contains measures 73 through 90. Measures 73-84 are written in the treble clef. Measures 85-90 are written in the bass clef. The time signature changes from 3/4 to 4/4 at measure 74, from 4/4 to 3/4 at measure 75, from 3/4 to 4/4 at measure 76, from 4/4 to 3/4 at measure 77, from 3/4 to 4/4 at measure 78, from 4/4 to 3/4 at measure 79, from 3/4 to 4/4 at measure 80, from 4/4 to 3/4 at measure 81, from 3/4 to 4/4 at measure 82, from 4/4 to 3/4 at measure 83, from 3/4 to 4/4 at measure 84, from 4/4 to 3/4 at measure 85, from 3/4 to 4/4 at measure 86, from 4/4 to 3/4 at measure 87, from 3/4 to 4/4 at measure 88, from 4/4 to 3/4 at measure 89, and from 3/4 to 4/4 at measure 90. The notation includes various note values, rests, and bar lines.

This musical score is for guitar, spanning measures 91 to 110. It is written on a single staff in treble clef. The key signature changes from one sharp (F#) to one flat (Bb) at measure 93, and then to two flats (Bb, Eb) at measure 94. The time signature changes from 3/4 to 4/4 at measure 92, and then to 3/4 at measure 99. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals. Measure 94 features a 3/2 time signature change. The score concludes with a double bar line at the end of measure 110.

91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110



125

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This musical score page contains measures 125 through 138. Measures 125-130 are written on a single treble staff in 4/4 time. Measures 131-138 are written on a single bass staff, with measures 131-132 in 4/4 time and measures 133-138 in 3/4 time. The notation includes various note values, rests, and accidentals, with some measures containing triplets or other complex rhythmic figures.

Musical score for measures 139 to 157. The score is written in a single staff with a treble clef. The key signature changes throughout the piece: 139-140 (one sharp, F#), 141-142 (one sharp, F#), 143-144 (one flat, Bb), 145-146 (one sharp, F#), 147-148 (two flats, Bb and Eb), 149-150 (two sharps, F# and C#), 151-152 (two sharps, F# and C#), 153-154 (three flats, Bb, Eb, and Ab), 155-156 (three sharps, F#, C#, and G#), and 157 (three flats, Bb, Eb, and Ab). The time signature changes are: 139-140 (4/4), 141-142 (6/4), 143-144 (2/4), 145-146 (4/4), 147-148 (2/2), 149-150 (4/4), 151-152 (3/4), 153-154 (3/4), 155-156 (3/4), and 157 (4/4). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines.

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171

This musical score page contains 14 staves of music, numbered 158 through 171. The notation is as follows:

- Staff 158: Treble clef, key of D major (two sharps), 4/4 time. Measures 158-160.
- Staff 159: Treble clef, key of B-flat major (two flats), 4/4 time. Measures 159-161.
- Staff 160: Treble clef, key of D major (two sharps), 4/4 time. Measures 160-162.
- Staff 161: Treble clef, key of B-flat major (two flats), 3/2 time. Measures 161-163.
- Staff 162: Bass clef, key of D major (two sharps), 3/4 time. Measures 162-164.
- Staff 163: Bass clef, key of B-flat major (two flats), 3/2 time. Measures 163-165.
- Staff 164: Bass clef, key of D major (two sharps), 4/4 time. Measures 164-166.
- Staff 165: Bass clef, key of B-flat major (two flats), 3/4 time. Measures 165-167.
- Staff 166: Bass clef, key of D major (two sharps), 4/4 time. Measures 166-168.
- Staff 167: Bass clef, key of B-flat major (two flats), 4/4 time. Measures 167-169.
- Staff 168: Bass clef, key of D major (two sharps), 4/4 time. Measures 168-170.
- Staff 169: Bass clef, key of B-flat major (two flats), 3/4 time. Measures 169-171.
- Staff 170: Bass clef, key of D major (two sharps), 3/4 time. Measures 170-172.
- Staff 171: Bass clef, key of B-flat major (two flats), 4/4 time. Measures 171-173.

This musical score page contains measures 172 through 191. Measures 172-182 are in the treble clef, while measures 183-191 are in the bass clef. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 173, to 4/4 at measure 174, to 3/4 at measure 181, to 4/4 at measure 183, to 6/8 at measure 188, and to 4/2 at measure 191. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. Measure 183 features a triplet of eighth notes. Measure 185 includes a triplet of eighth notes marked with a '3' and a fermata. Measure 191 features a series of eighth notes with a fermata over the final measure.

172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191

This musical score page contains 16 staves of music, numbered 192 through 207. The notation is in treble clef with various key signatures and time signatures. The measures are as follows:

- 192: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 193: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 194: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 195: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 196: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 197: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 198: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 199: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 200: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 201: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 202: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 203: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 204: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 205: 4/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 206: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |
- 207: 3/4 time, key of D major. Melody: D4-A4-G4-A4 | B4-A4-G4-F#4 | E4-D4-C4-B3 | A3-G3-F#3-E3 | D3-C3-B2-A2 | G2-F#2-E2-D2 | C2-B1-A1-G1 | F#1-E1-D1-C1 |

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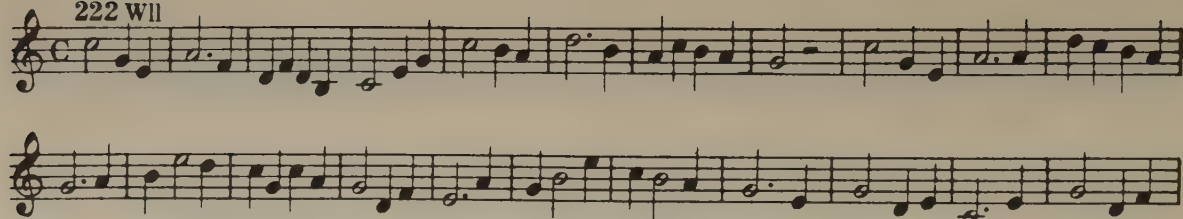
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220

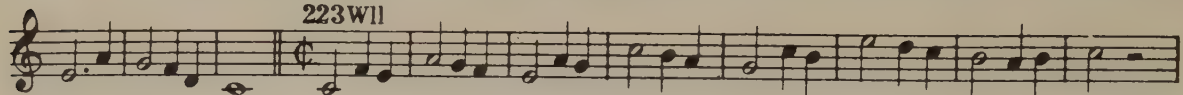
221

Detailed description: This page contains a musical score for measures 208 through 221. Measures 208-211 are written on a single treble staff in 3/4 time. Measures 212-221 are written on a single bass staff in 3/4 time. The key signature changes from three sharps (F#, C#, G#) in measures 208-211 to three flats (Bb, Eb, Ab) in measures 212-221. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and triplets. Measure 218 features a key signature change to two sharps (F#, C#) and a time signature change to 3/2. Measure 221 is in 6/8 time.

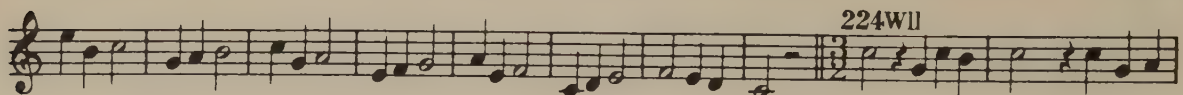
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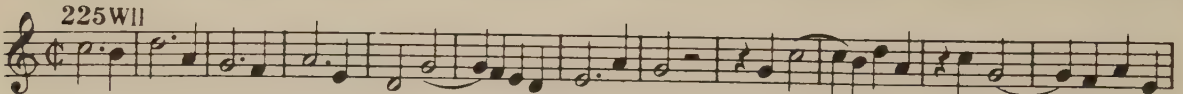
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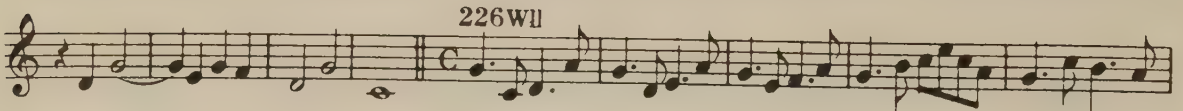
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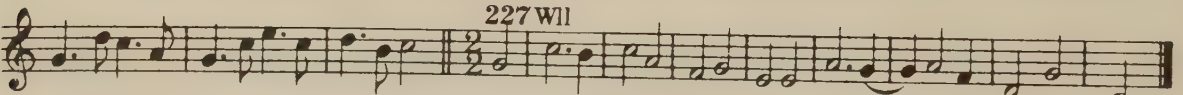
225 WII



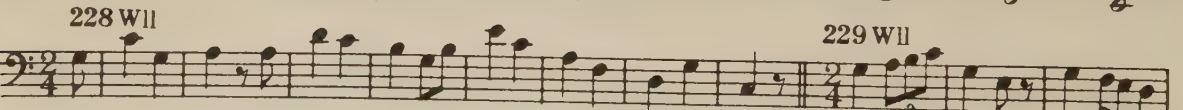
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227 WII



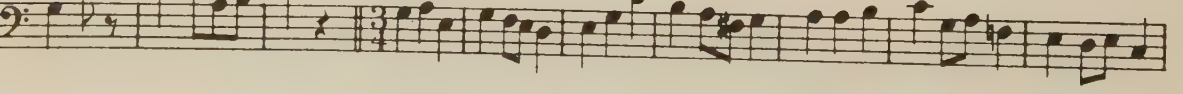
228 WII



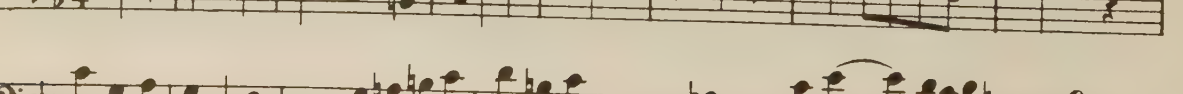
229 WII



230 WII



231 WII



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245 Lm

Exercise 245 Lm, measures 1-12. Treble clef, 2/4 time, key of D major. The melody features eighth and sixteenth notes with some triplets.

246 Rd

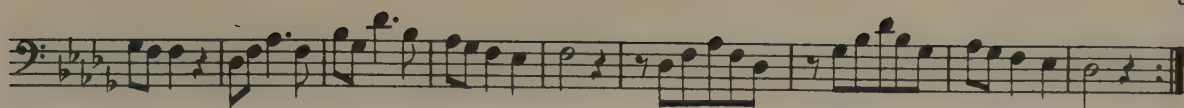
Exercise 246 Rd, measures 1-12. Treble clef, 6/8 time, key of B-flat major. The melody is more complex with many sixteenth and thirty-second notes.

247 Lm

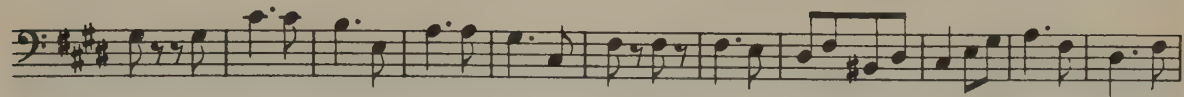
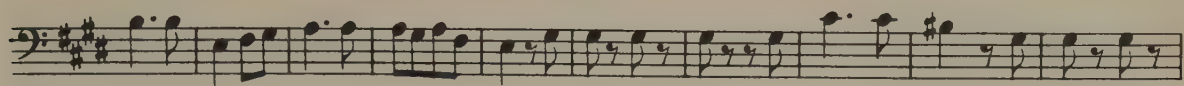
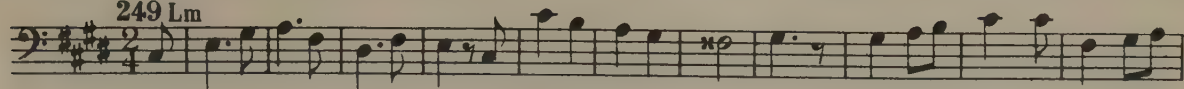
Exercise 247 Lm, measures 1-12. Bass clef, 3/4 time, key of B-flat major. The melody features eighth and sixteenth notes with some triplets.

248 Rd

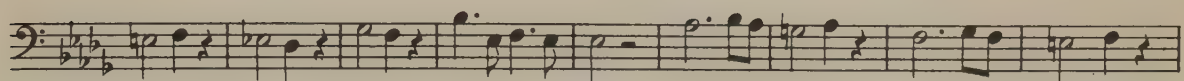
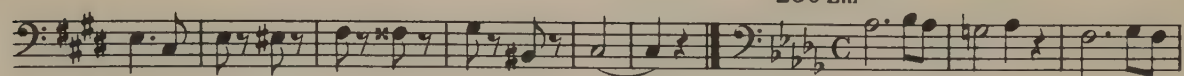
Exercise 248 Rd, measures 1-12. Bass clef, 3/4 time, key of B-flat major. The melody features eighth and sixteenth notes with some triplets.



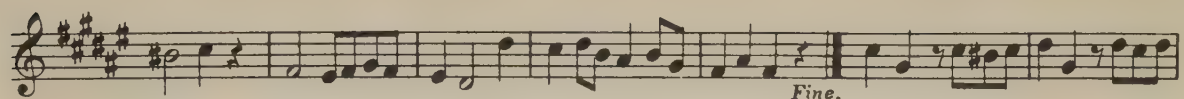
249 Lm



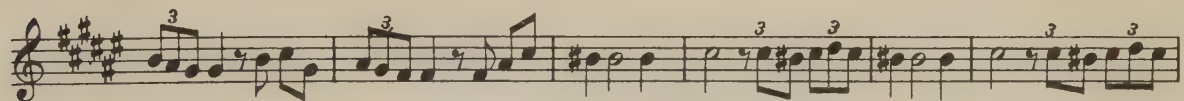
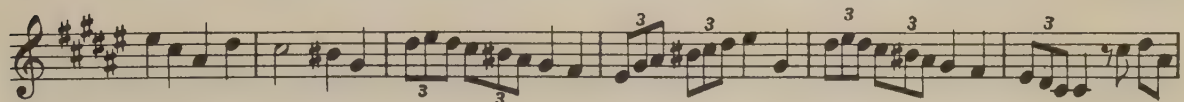
250 Lm*



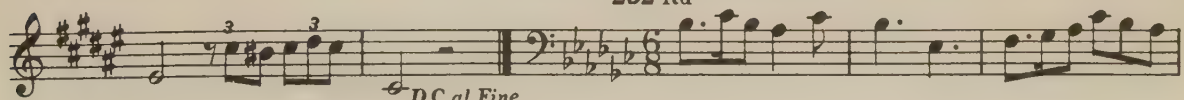
251 Lm



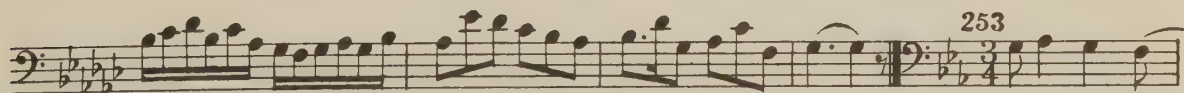
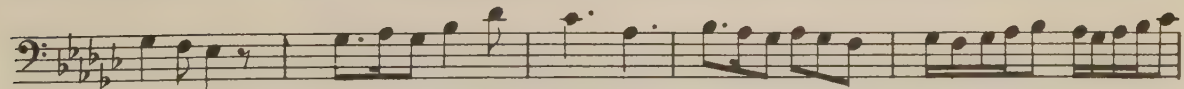
Fine.



252 Rd*



D.C. al Fine.



253



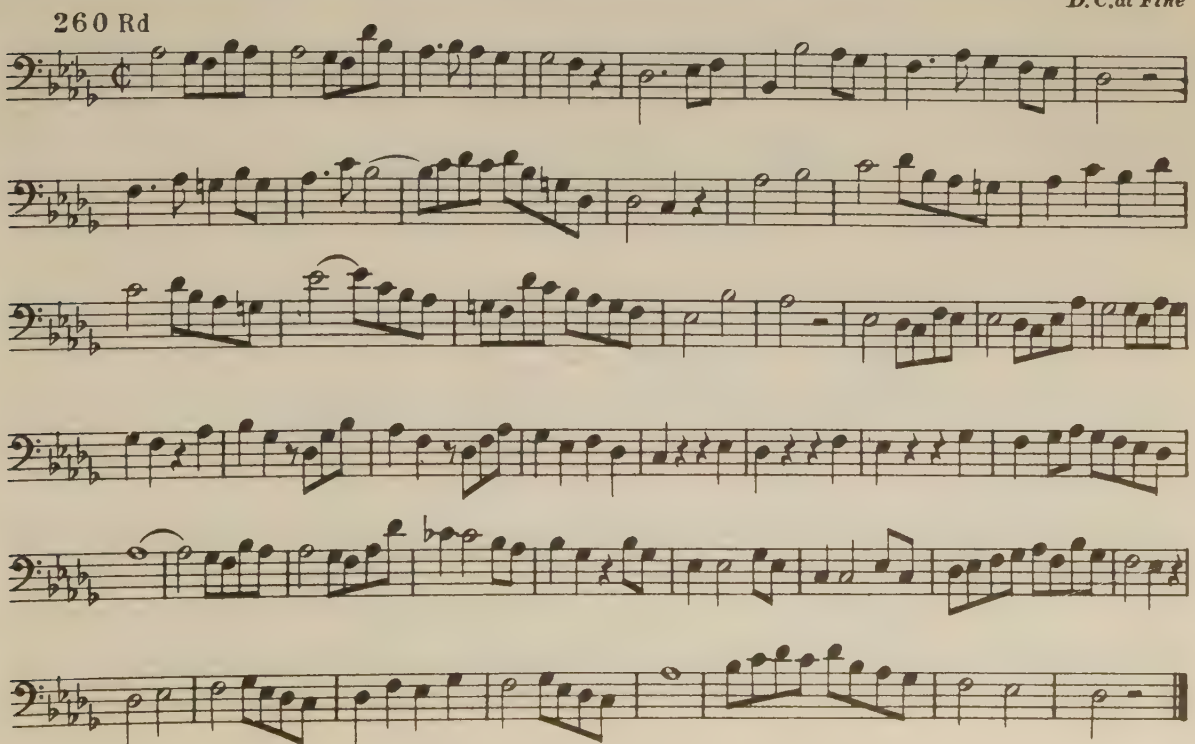
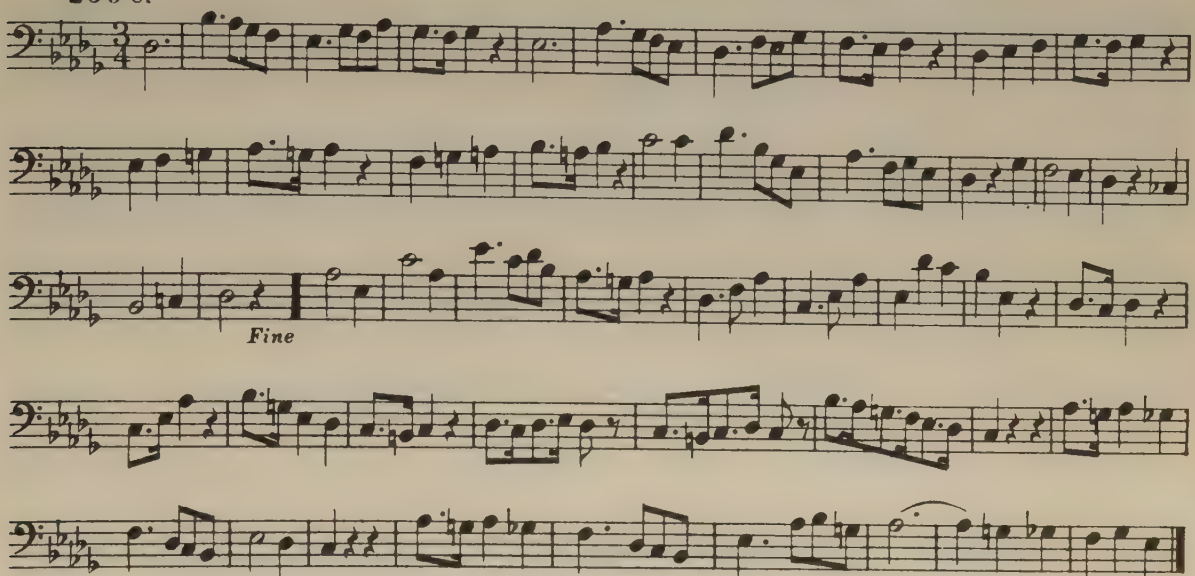
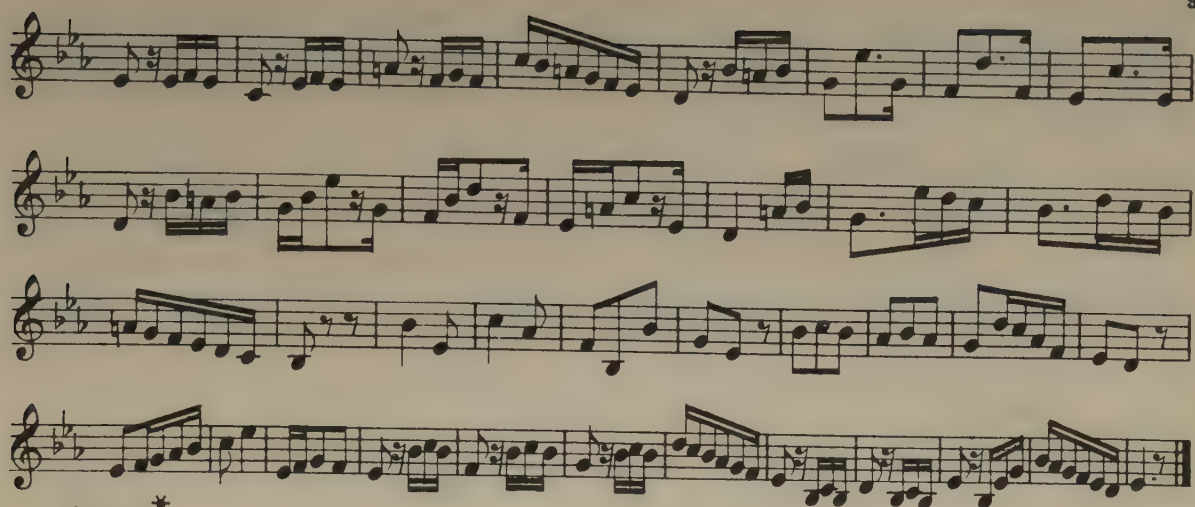
254 Wll

255 Lm*

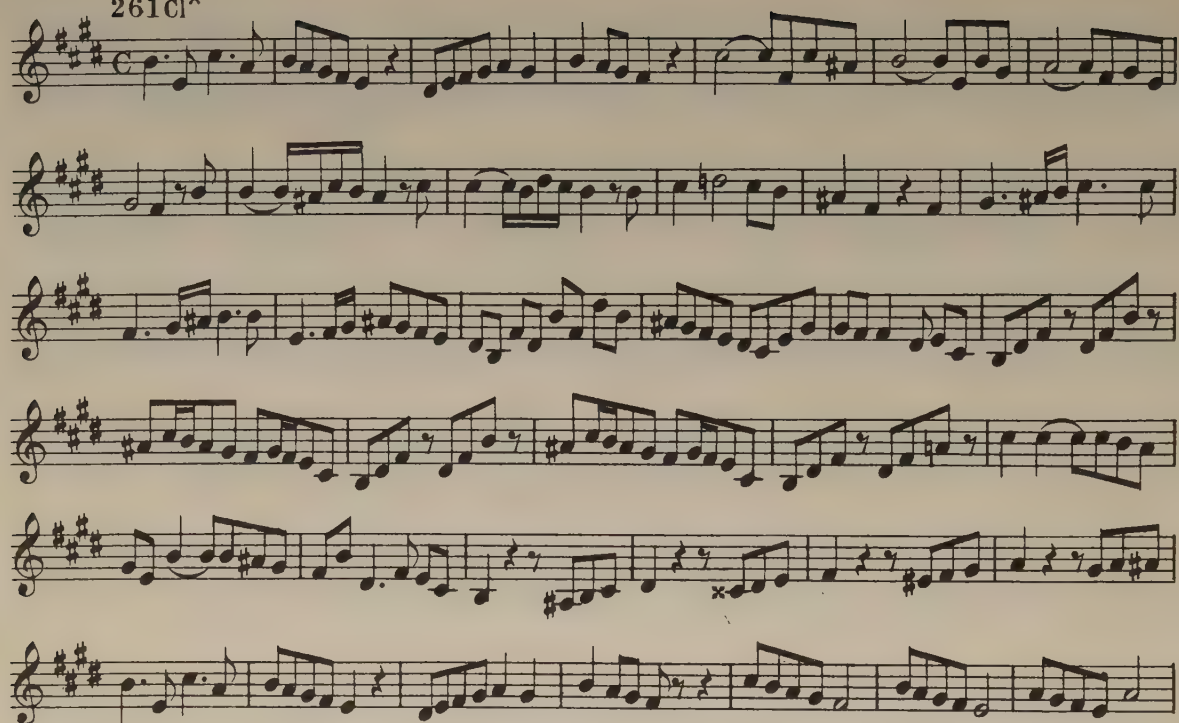
256 Wll

257 Wll

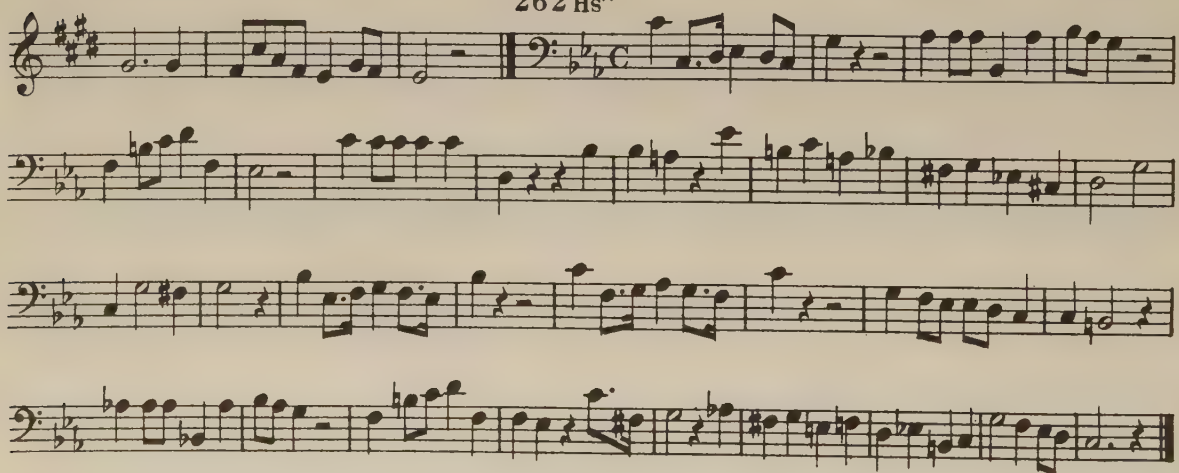
258 Cl*



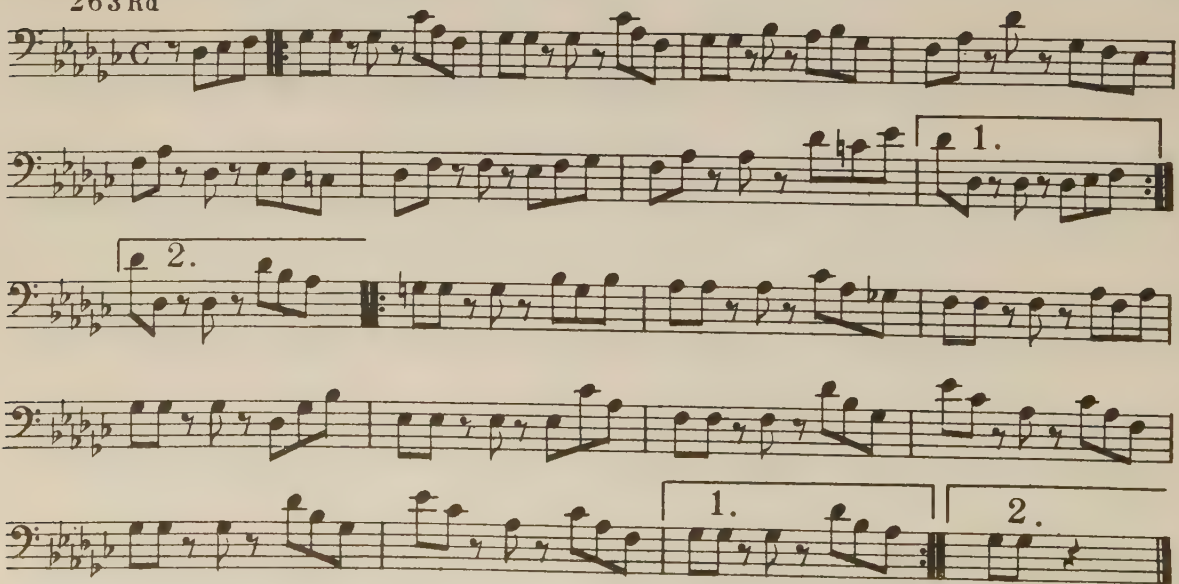
261 Cl*



262 Hs*



263 Rd



MELODIA - BOOK III

SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue

1 Bn *

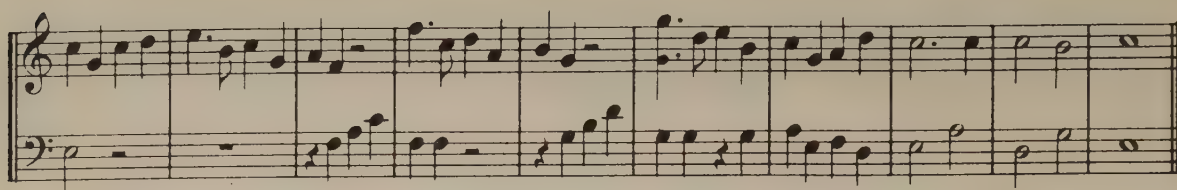
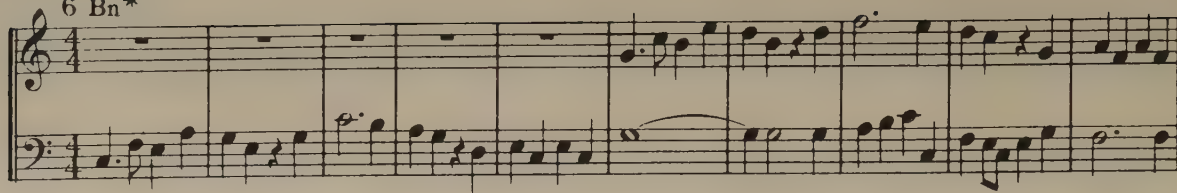
2 Bn

3 Bn

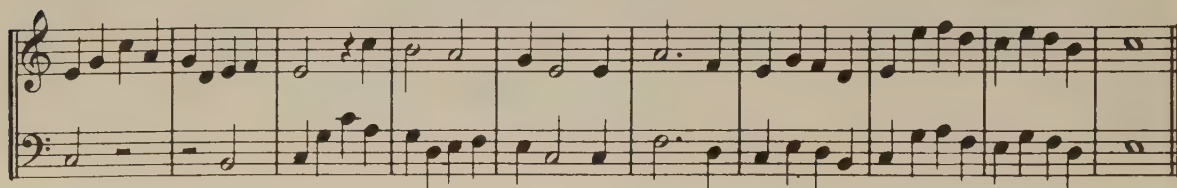
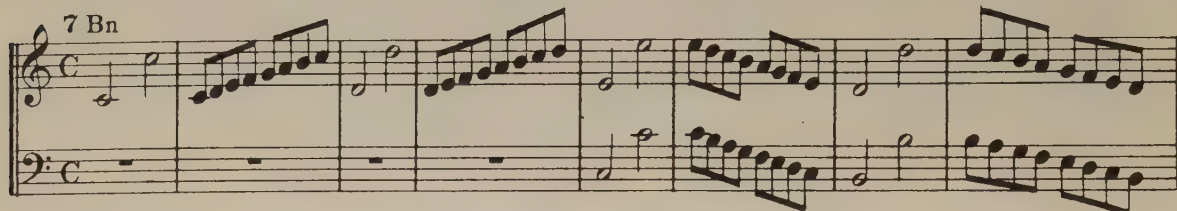
4 Bn *

5

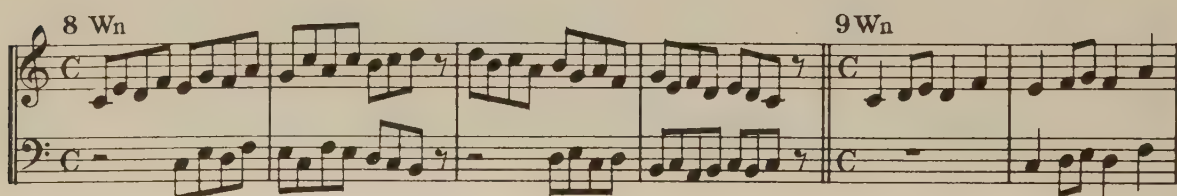
6 Bn*



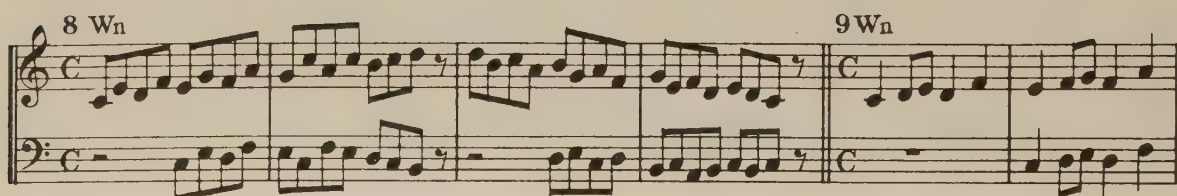
7 Bn



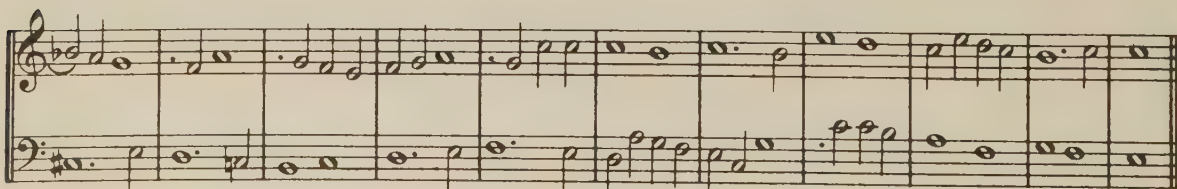
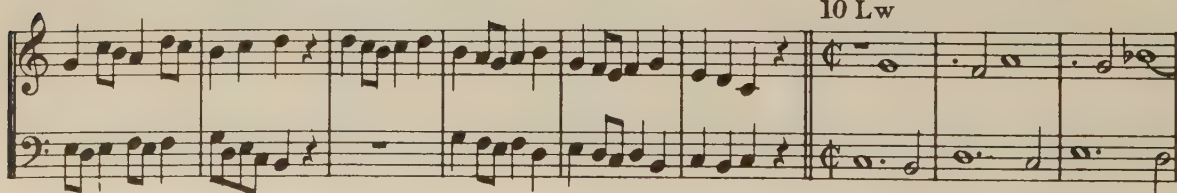
8 Wn



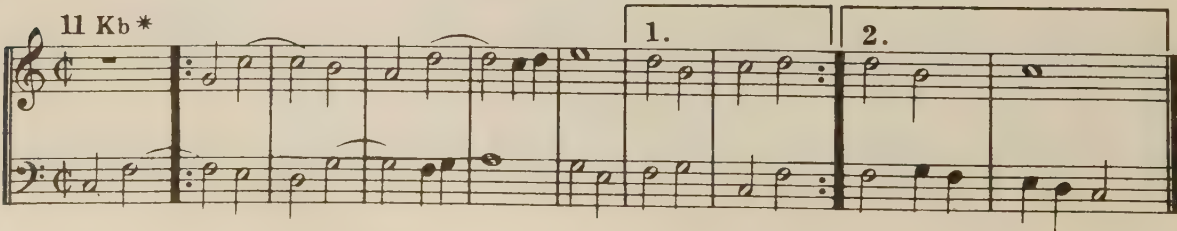
9 Wn



10 Lw



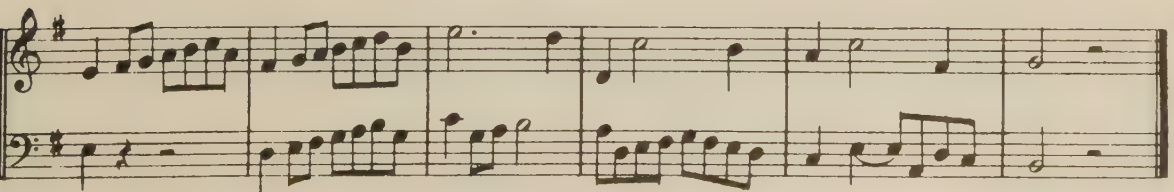
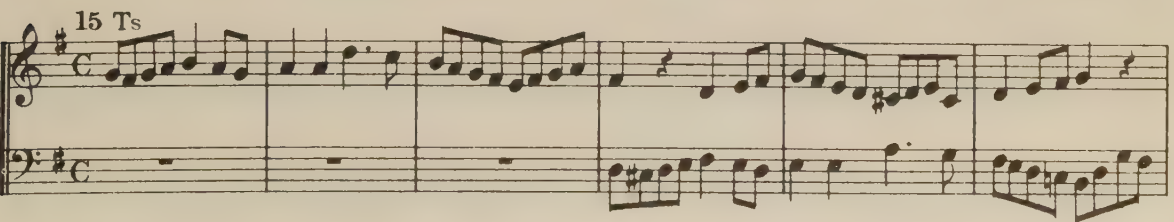
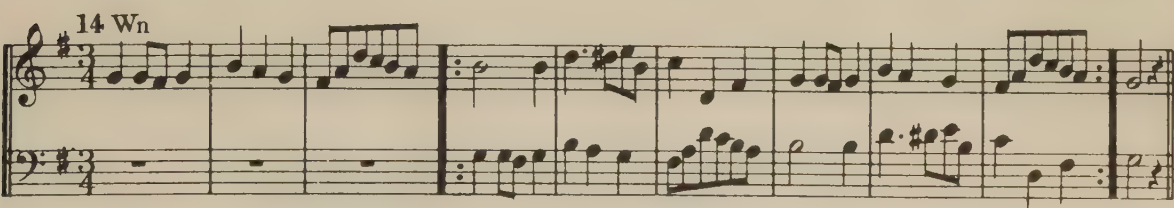
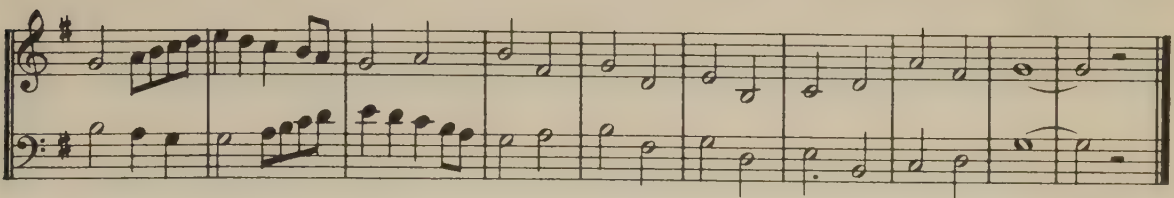
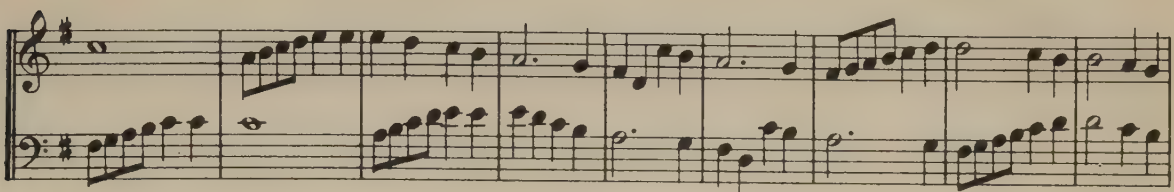
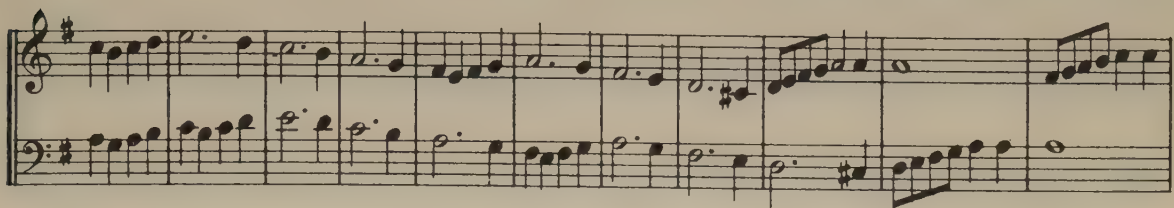
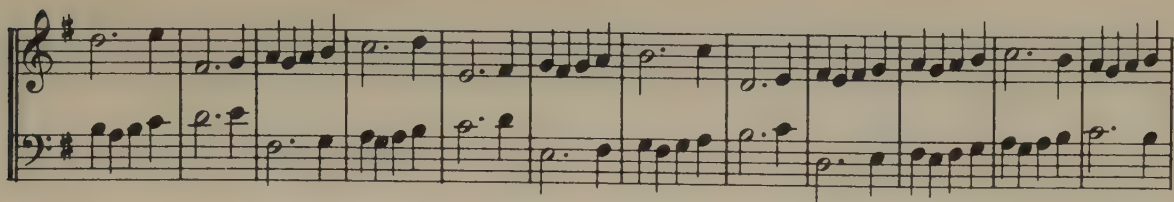
11 Kb*



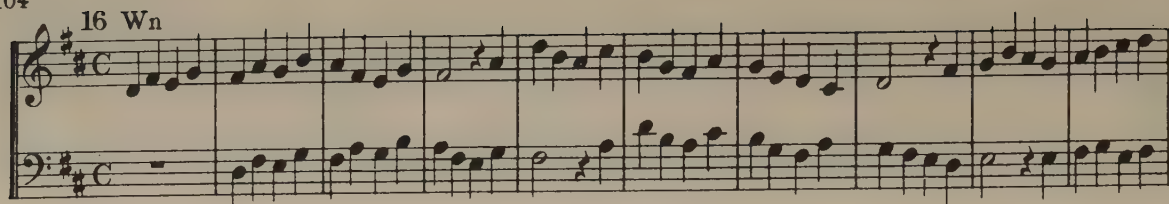
12 Hg

13 Du*

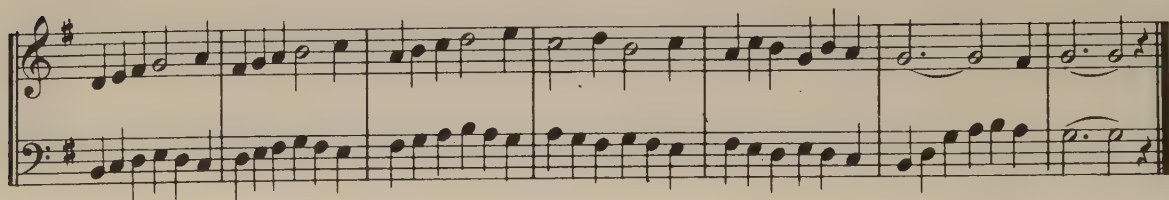
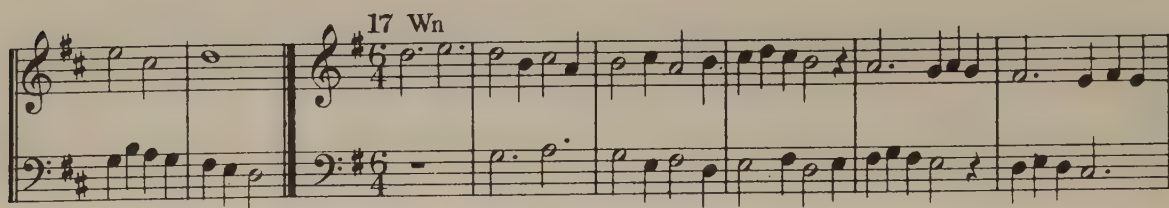
103



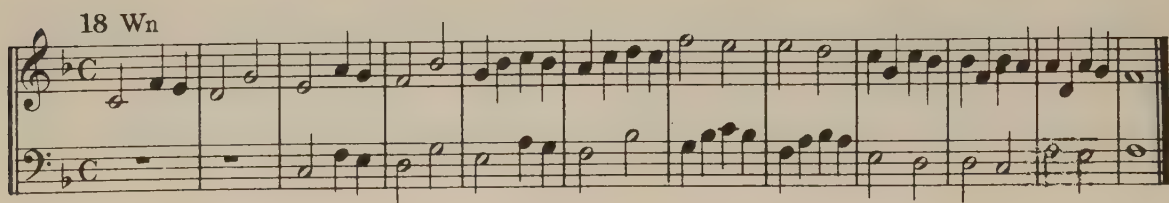
16 Wn



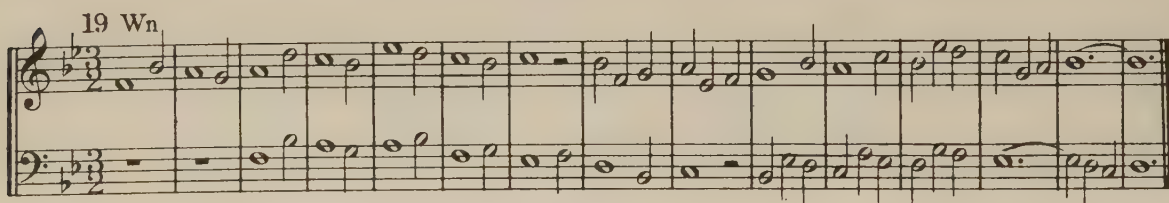
17 Wn



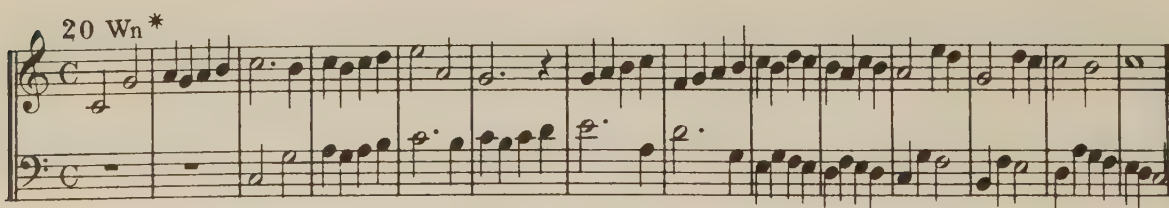
18 Wn



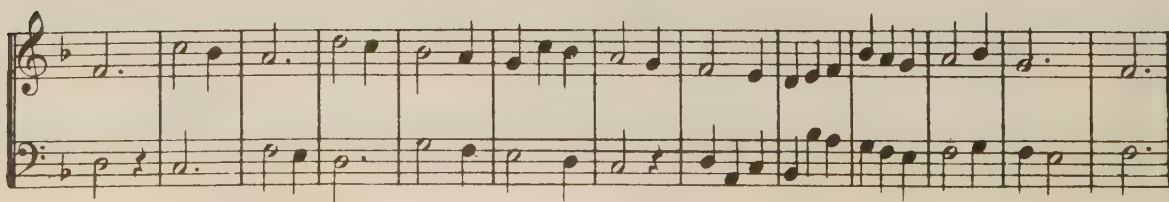
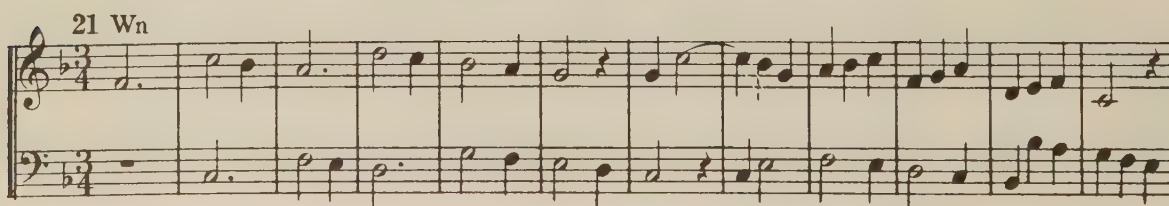
19 Wn



20 Wn *



21 Wn



22 Wn

Measure 22: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time. Measure 23: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

23 Wn

Measure 23: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 24: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time.

24 Wn

Measure 24: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time. Measure 25: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

Measure 25: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 26: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time.

25 Wn

Measure 25: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 26: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time.

Measure 26: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time. Measure 27: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

26 Wn*

Measure 26: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time. Measure 27: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

Measure 27: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 28: Treble clef, C major, 2/4 time. Bass clef, C major, 2/4 time.

27 Wn

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes with some slurs.

Continuation of the musical score for measures 27-28, Wn part. The notation continues on two staves with treble and bass clefs, maintaining the one-sharp key signature and 3/4 time signature.

28 Wn

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is C (common time). The music consists of eighth and quarter notes with some slurs.

29 Wn*

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music consists of eighth and quarter notes with some slurs.

30 Wn*

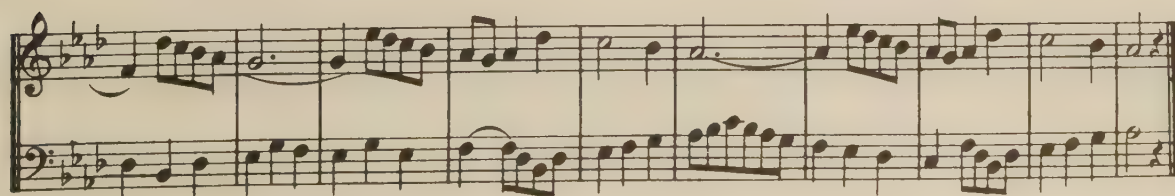
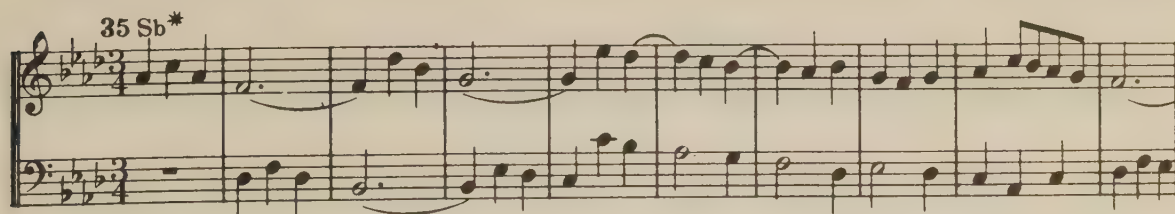
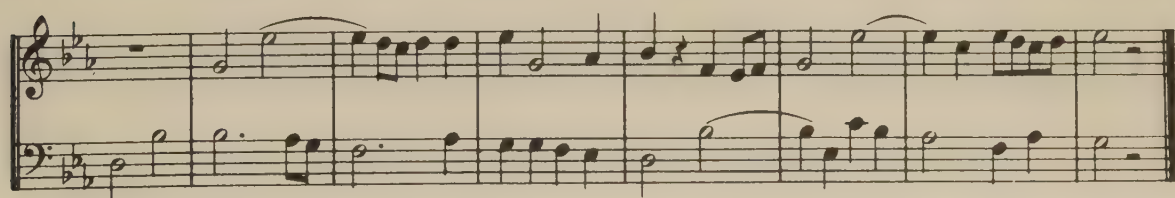
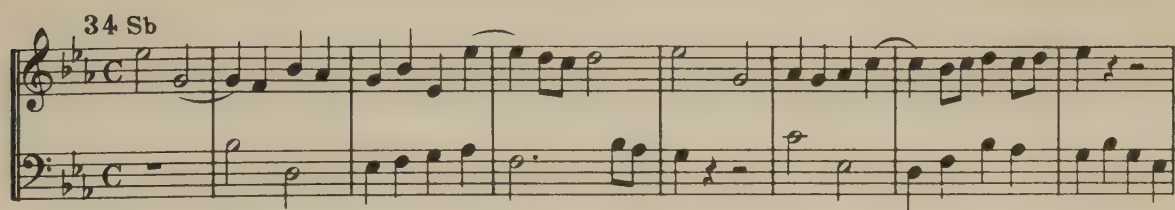
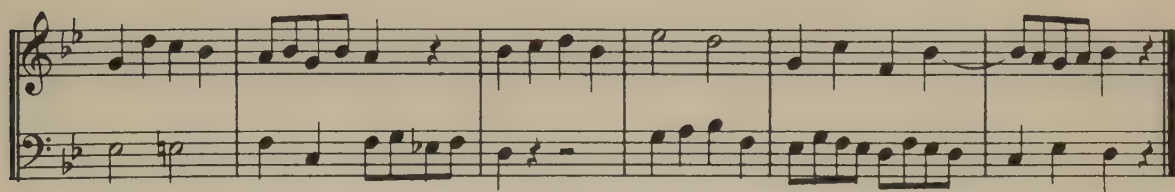
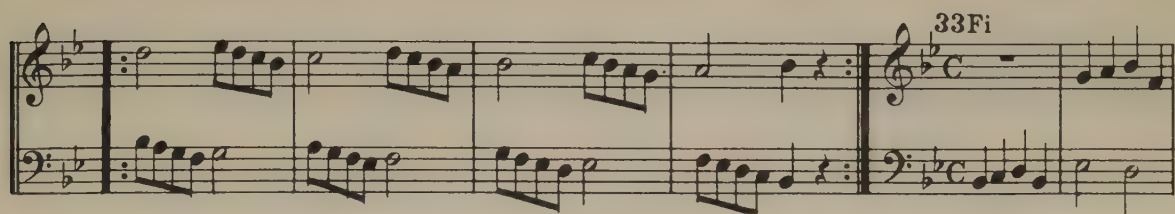
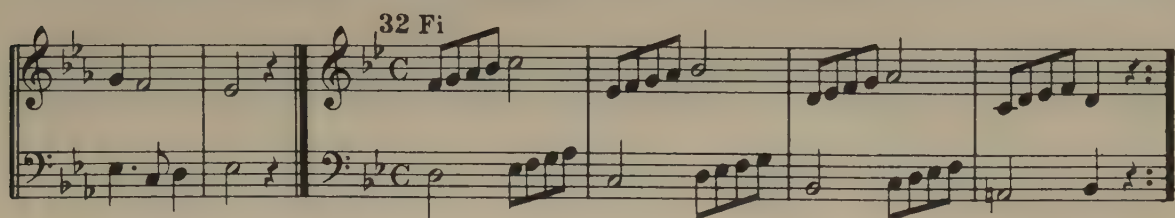
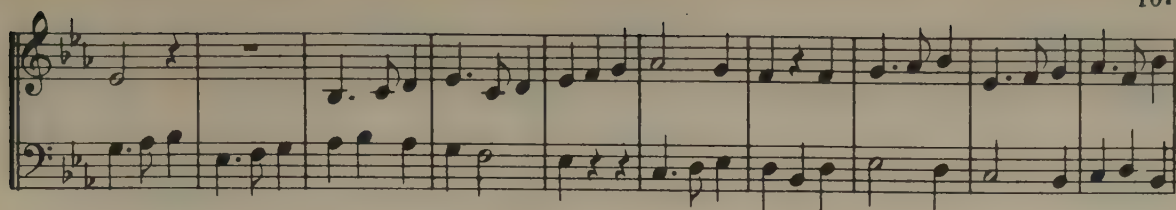
Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is C (common time). The music consists of eighth and quarter notes with some slurs.

Continuation of the musical score for measures 30-31, Wn part. The notation continues on two staves with treble and bass clefs, maintaining the one-sharp key signature and common time.

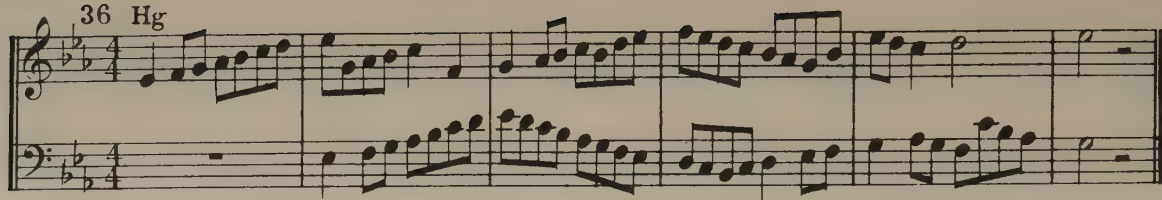
31 Wn*

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb, Eb). The time signature is 3/4. The music consists of eighth and quarter notes with some slurs.

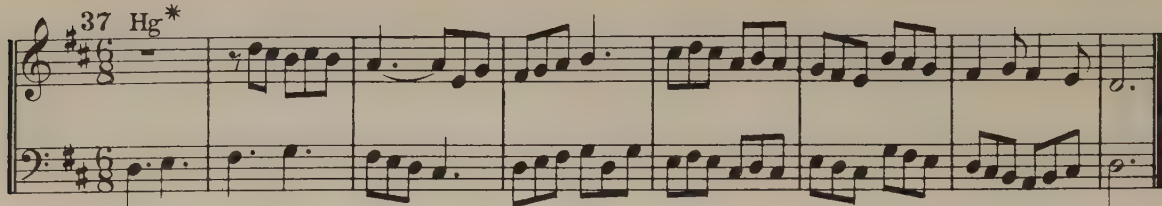
Continuation of the musical score for measures 31-32, Wn part. The notation continues on two staves with treble and bass clefs, maintaining the two-flat key signature and 3/4 time signature.



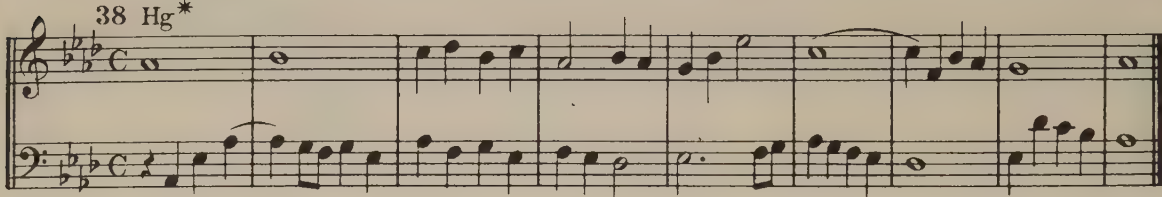
36 Hg



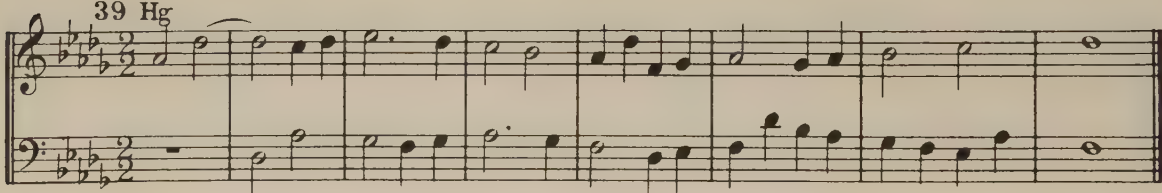
37 Hg*



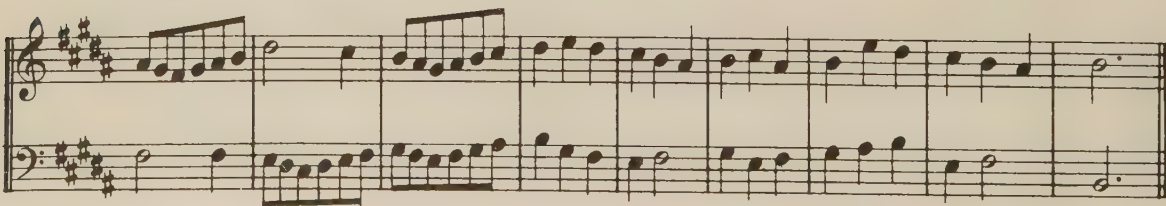
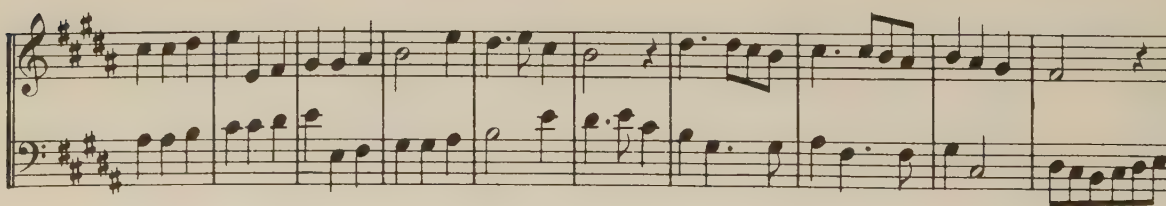
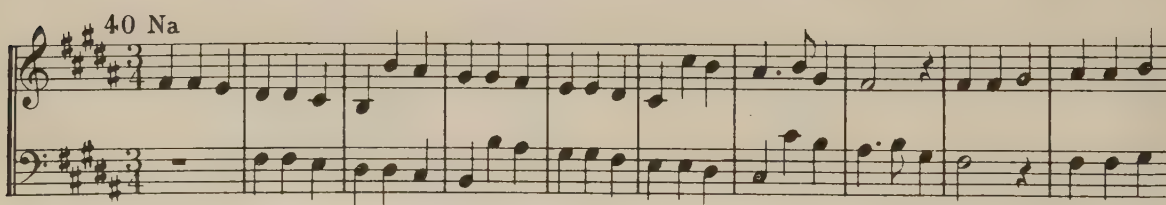
38 Hg*



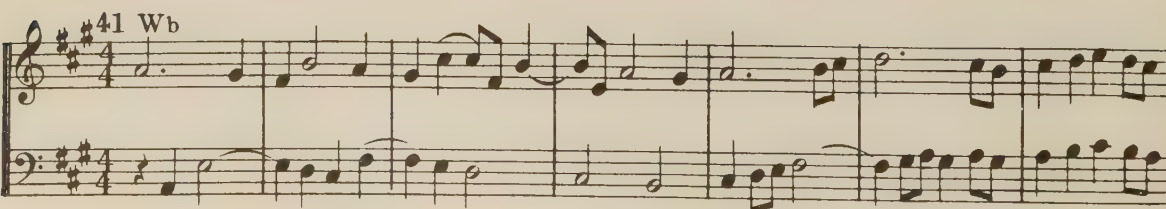
39 Hg



40 Na



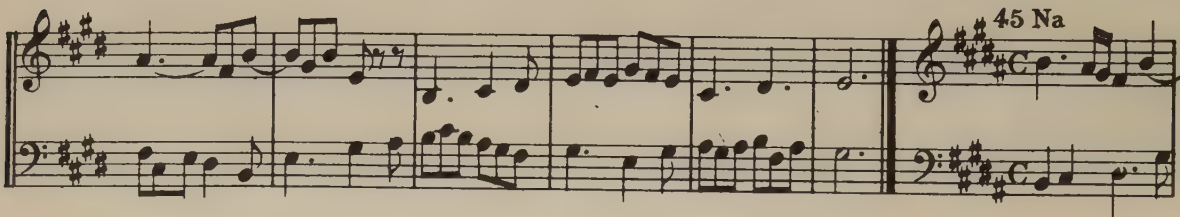
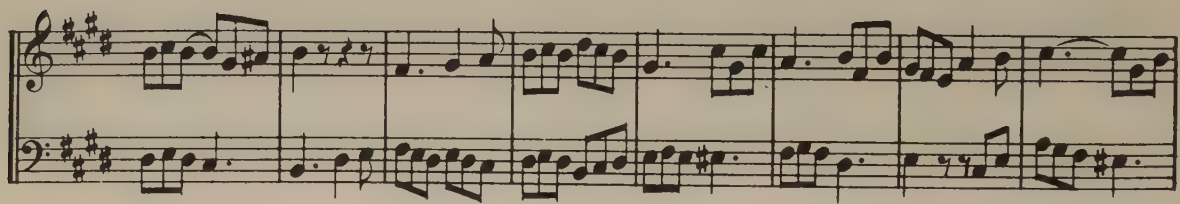
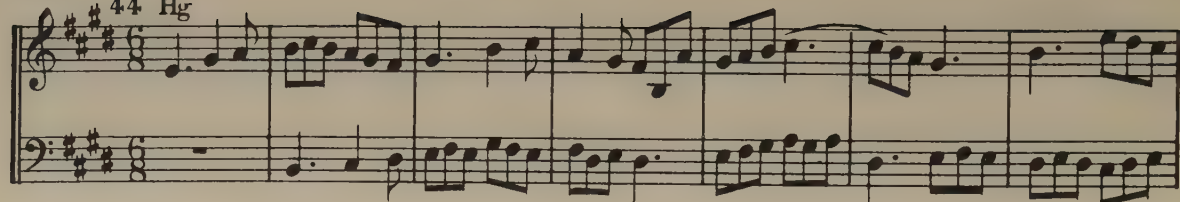
41 Wb



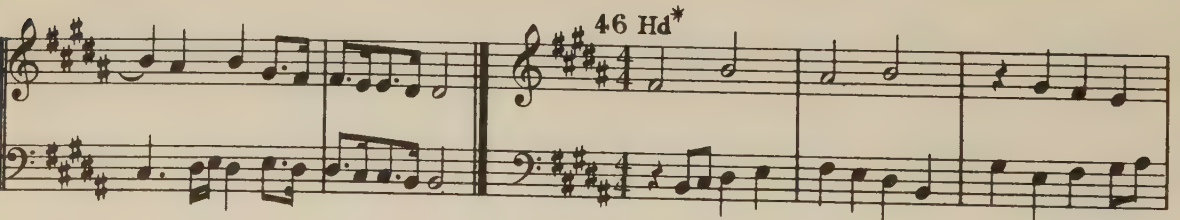
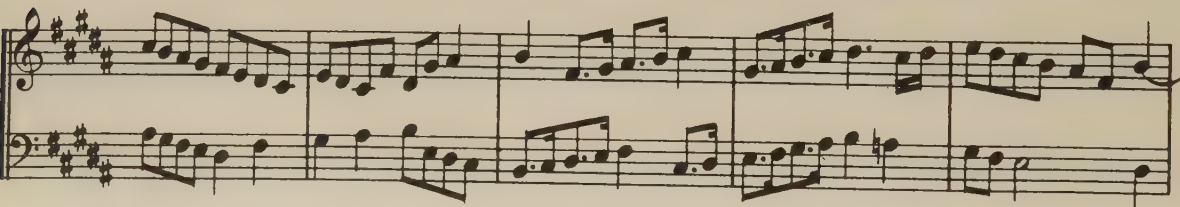
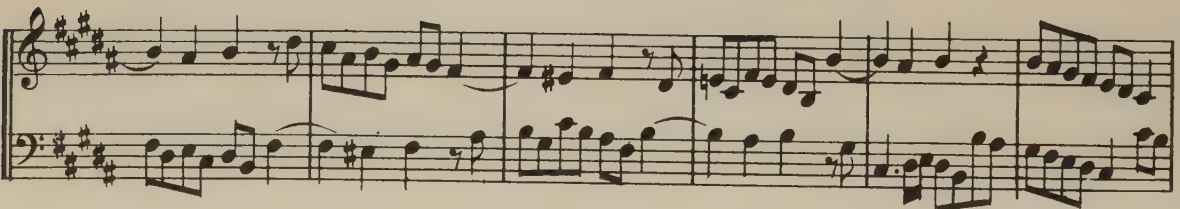
42 Lo*

The musical score consists of two systems of staves. The first system, labeled '42 Lo*', contains measures 42 through 46. The second system, labeled '43', contains measures 47 through 51. The music is written for two parts, treble and bass, in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The first system shows a melodic line in the treble and a more active bass line. The second system continues the melodic development in the treble while the bass line provides harmonic support with sustained notes and occasional movement.

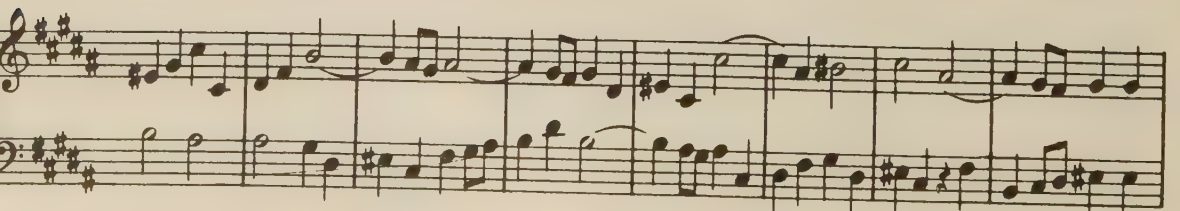
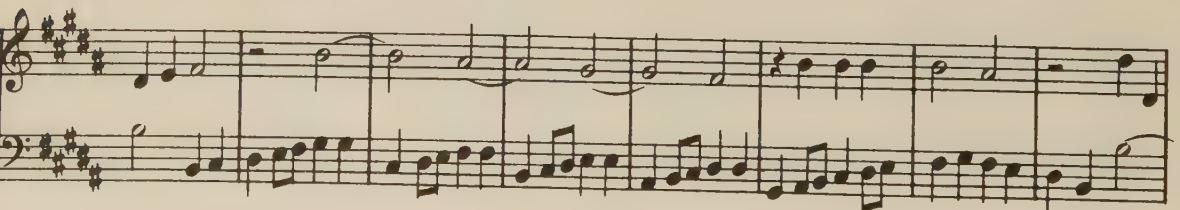
44 Hg

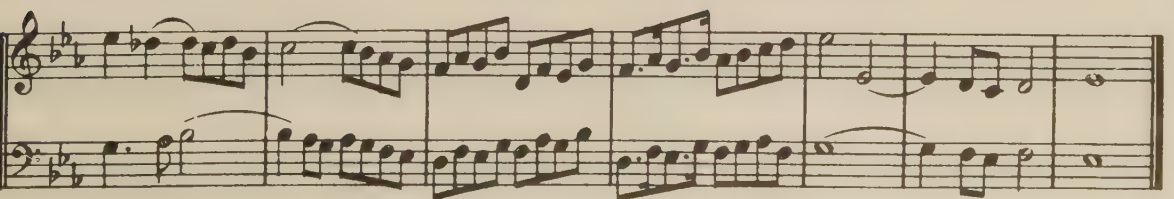
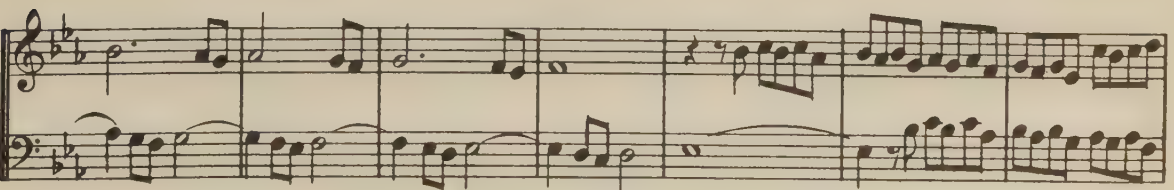
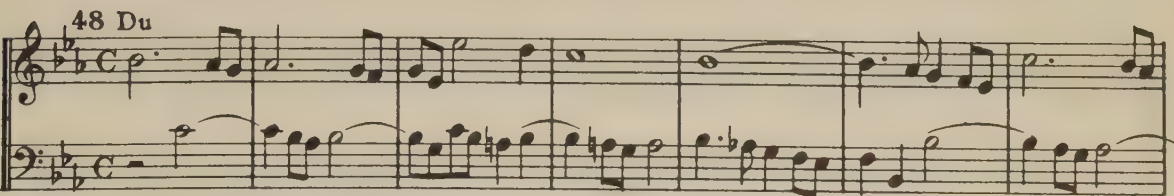
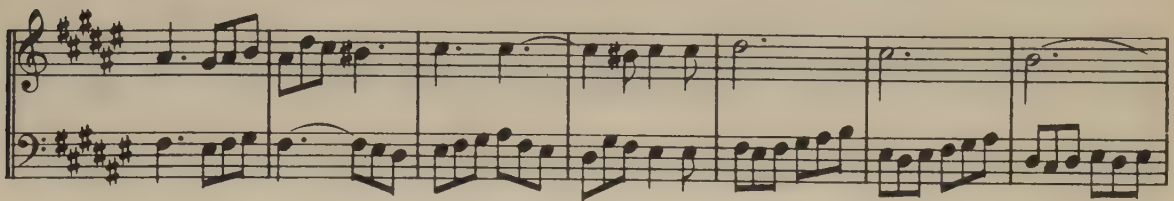
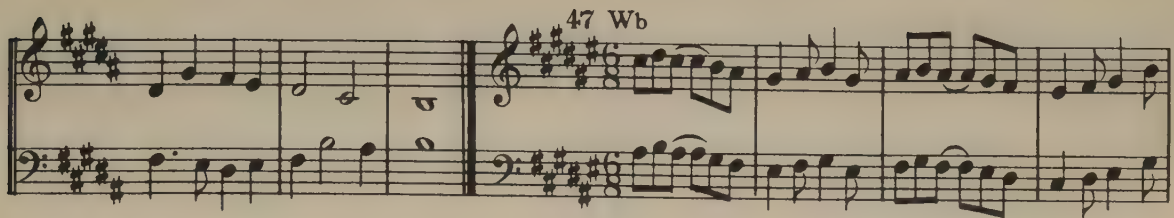
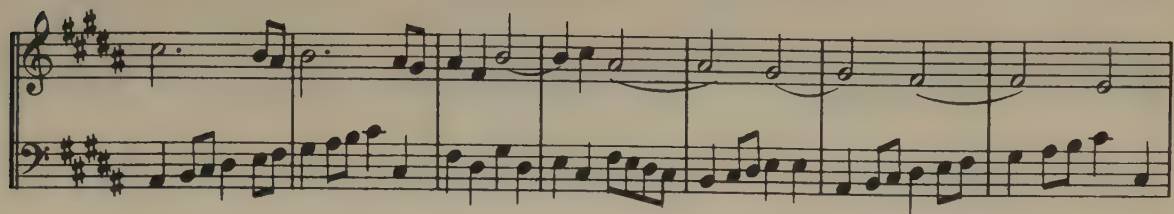
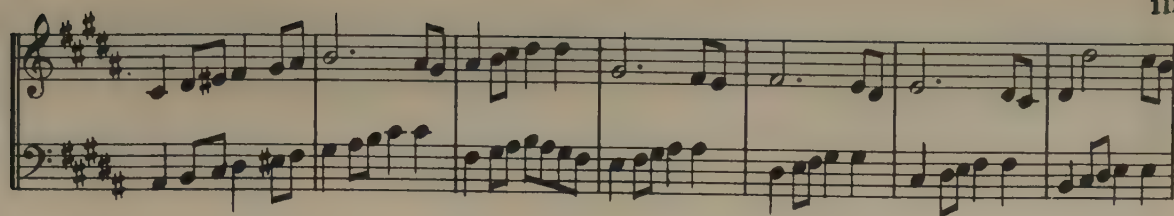


45 Na

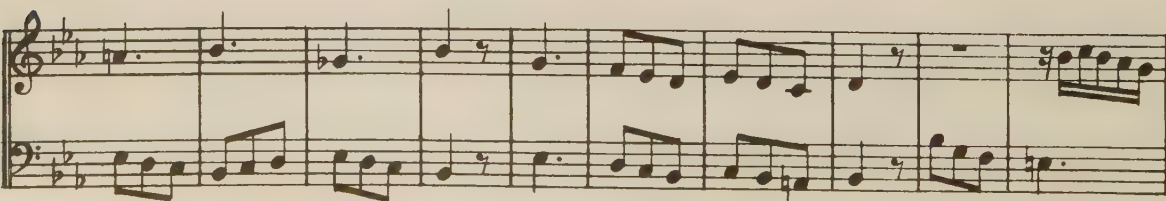
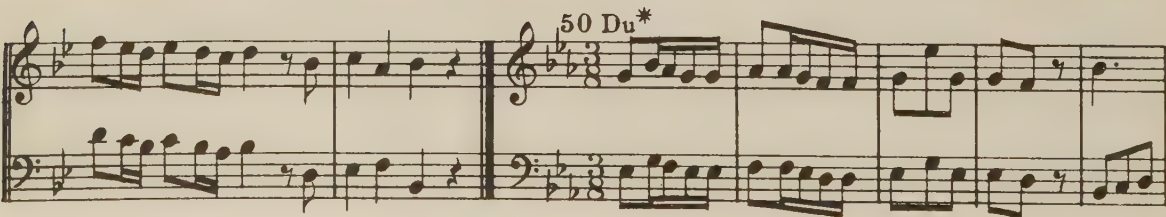
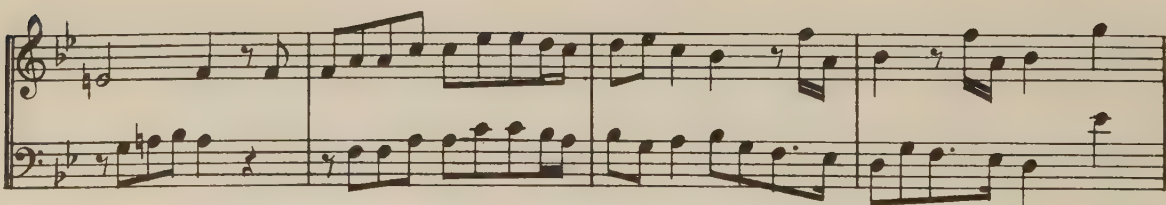
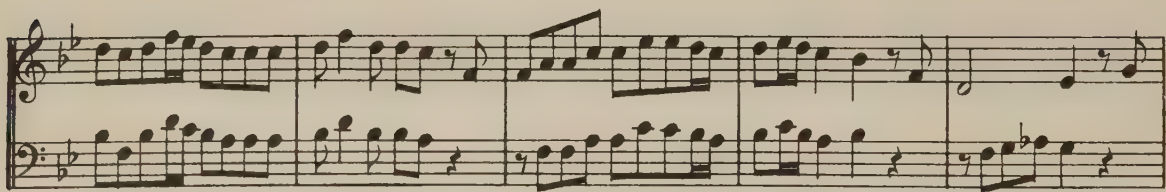
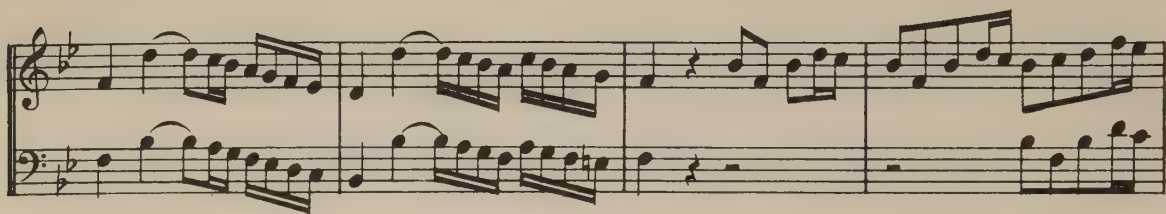
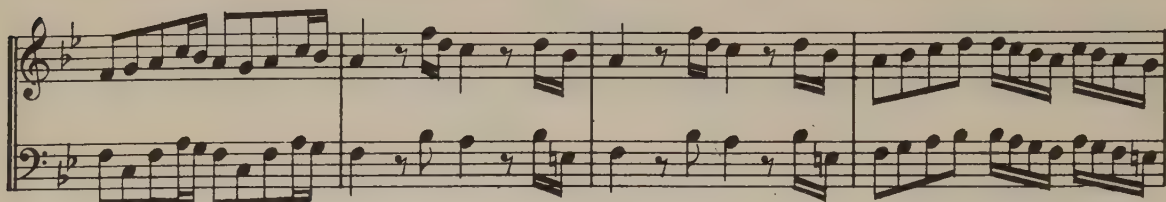
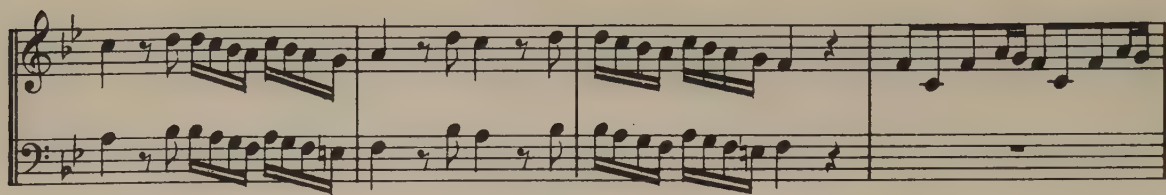


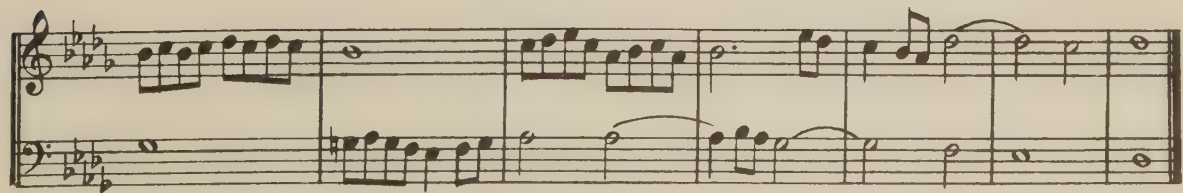
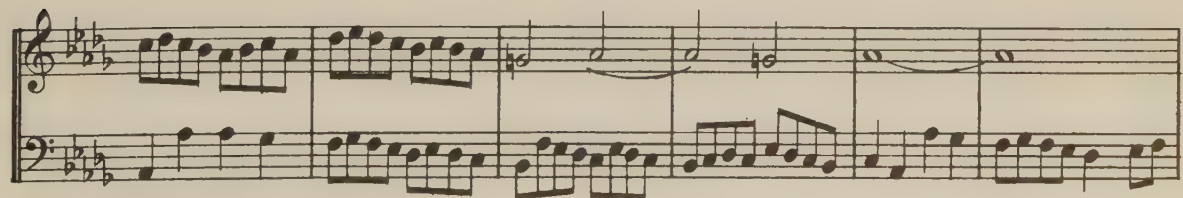
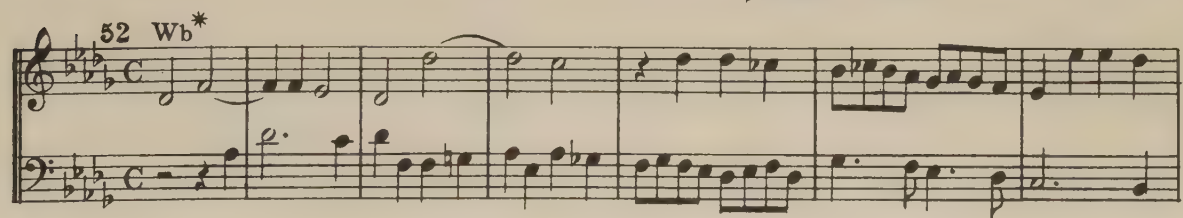
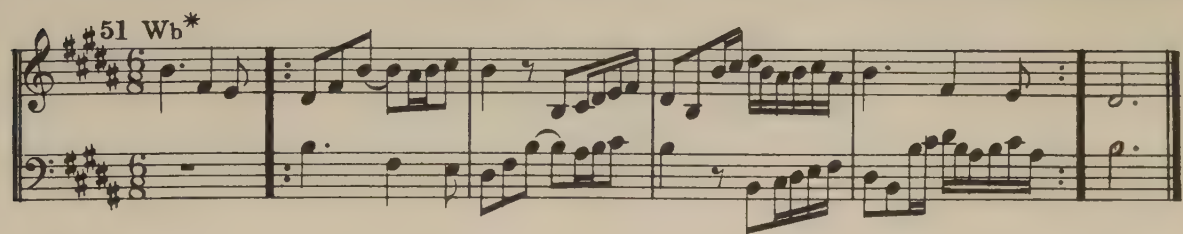
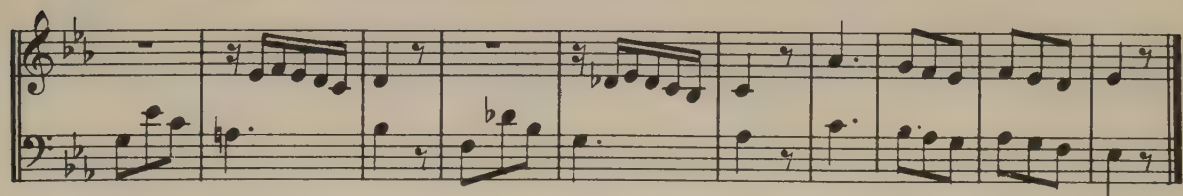
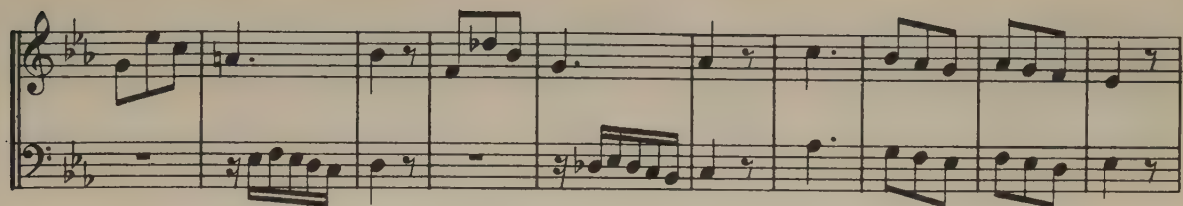
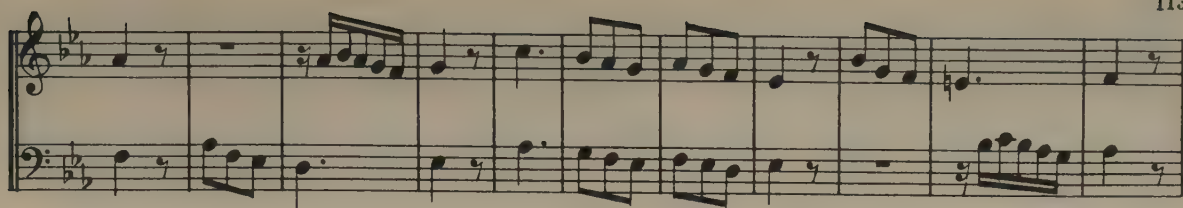
46 Hd*



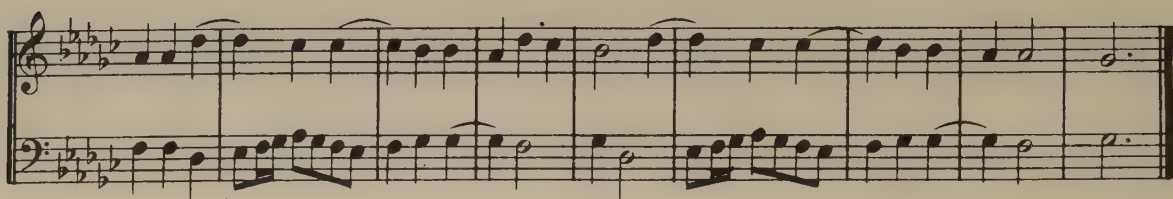


49 Du

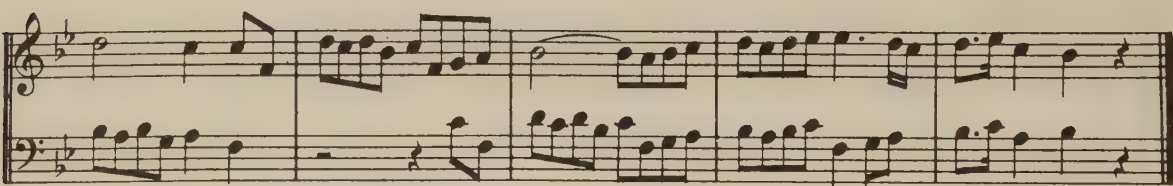
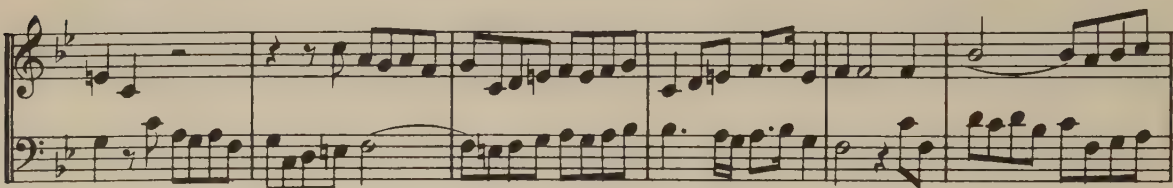




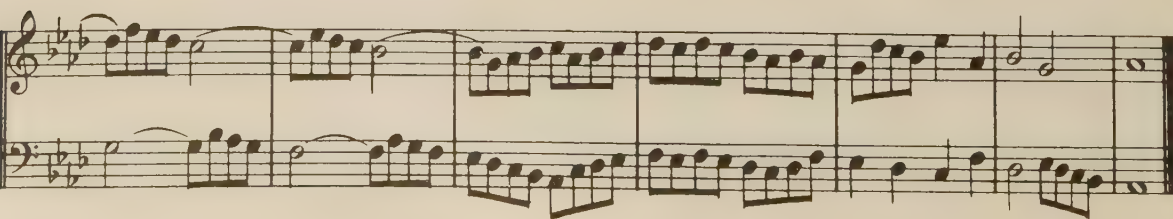
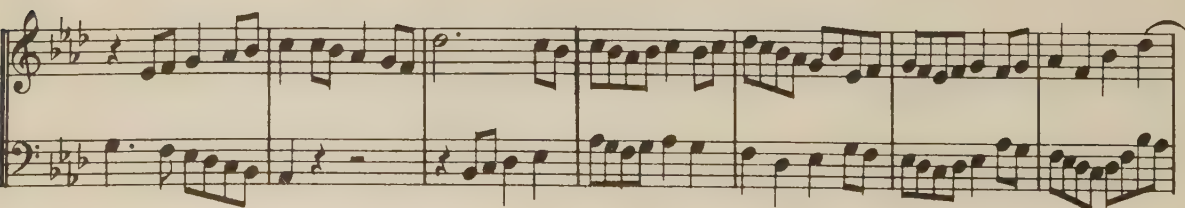
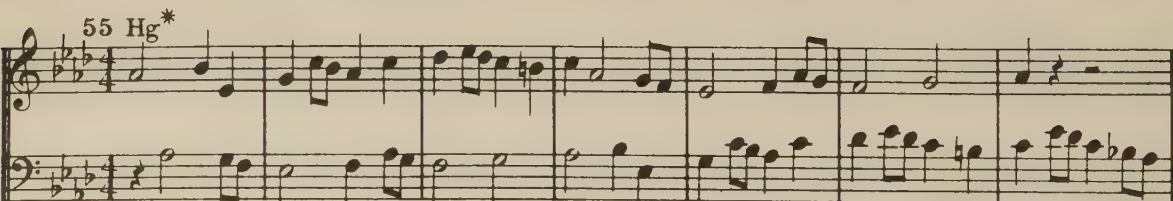
53 Wb

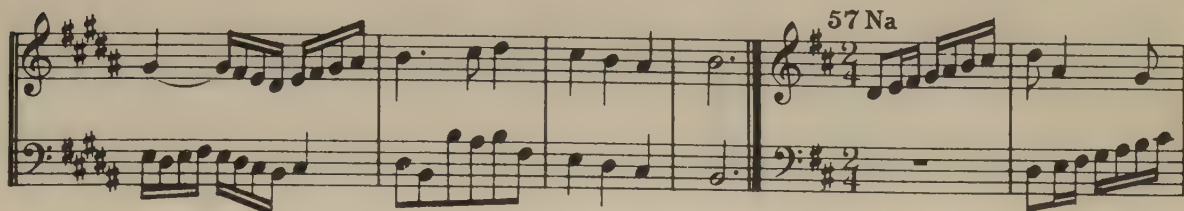
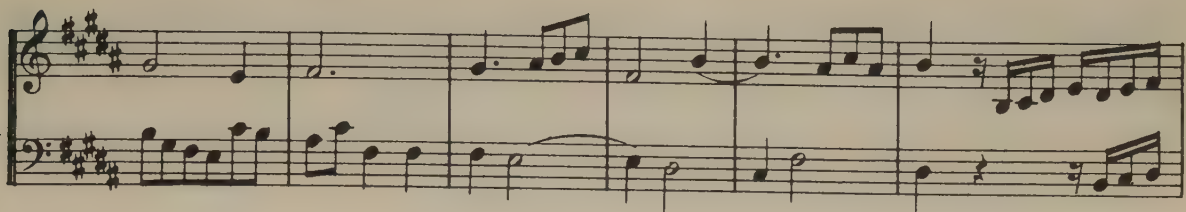
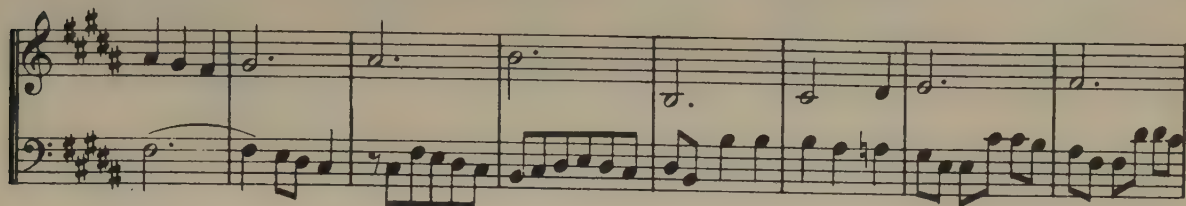
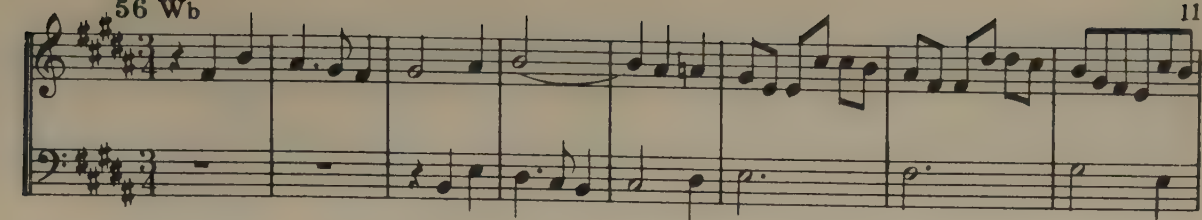


54 St*

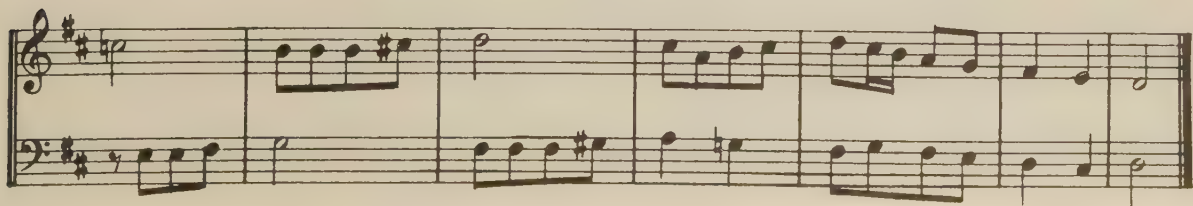
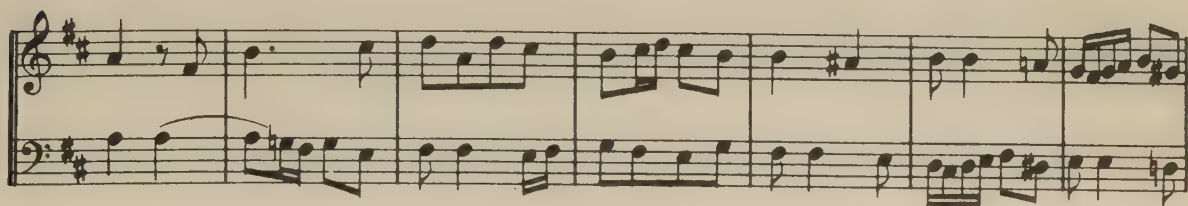
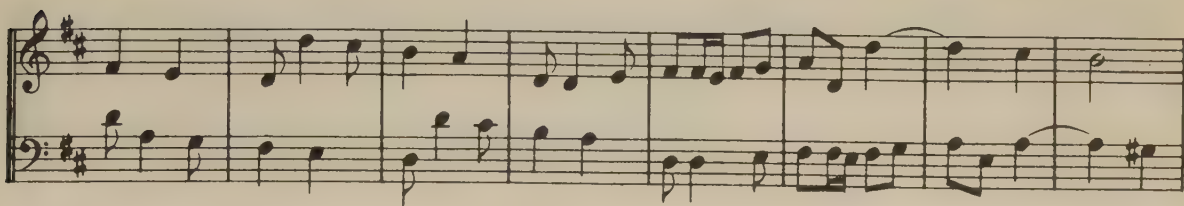


55 Hg*

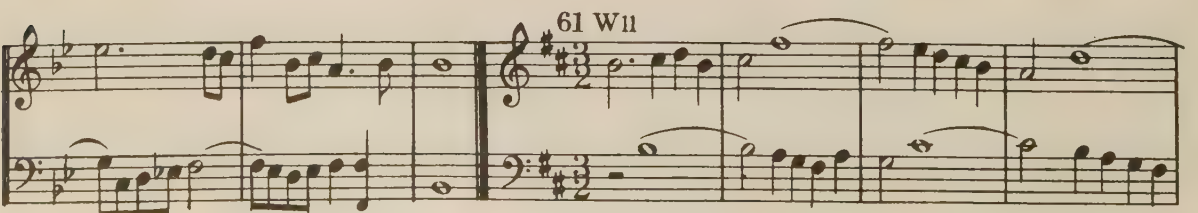
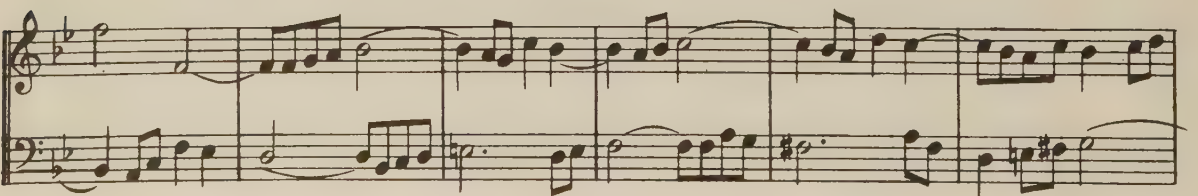
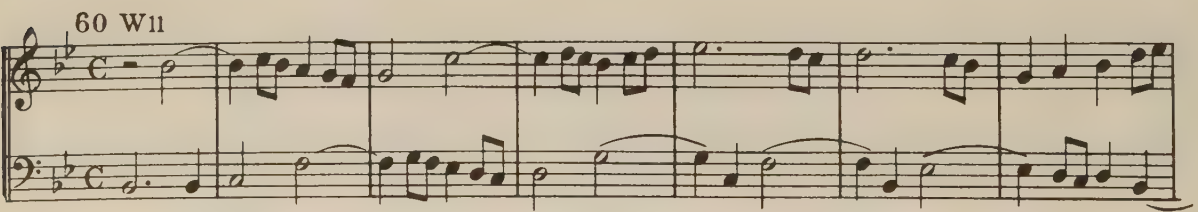
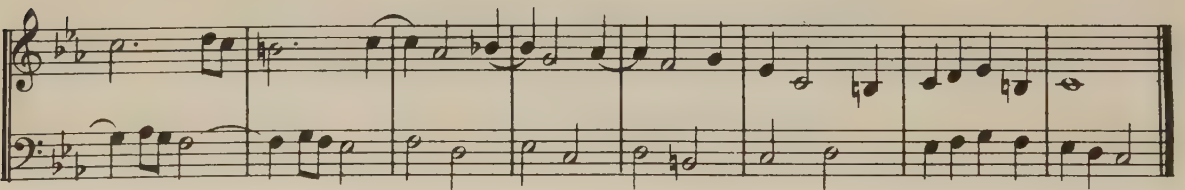
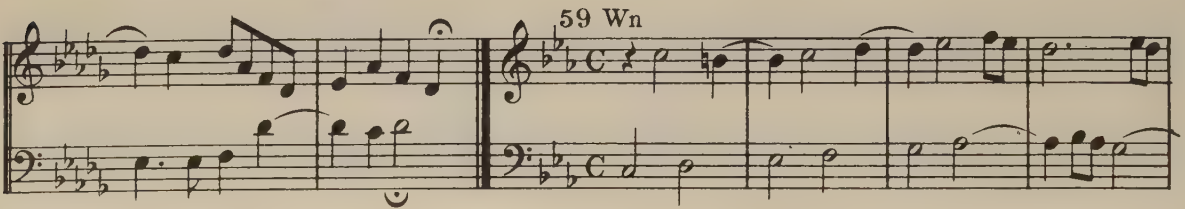
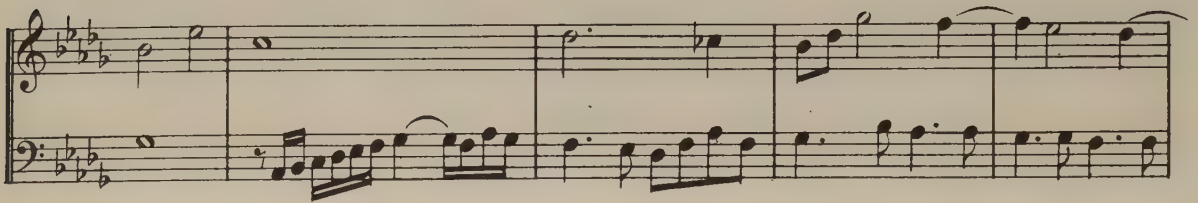
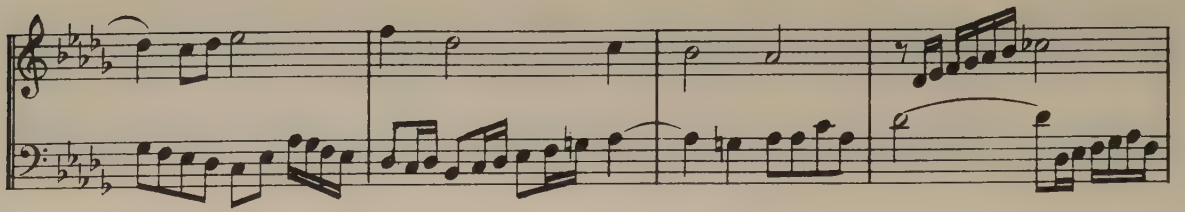
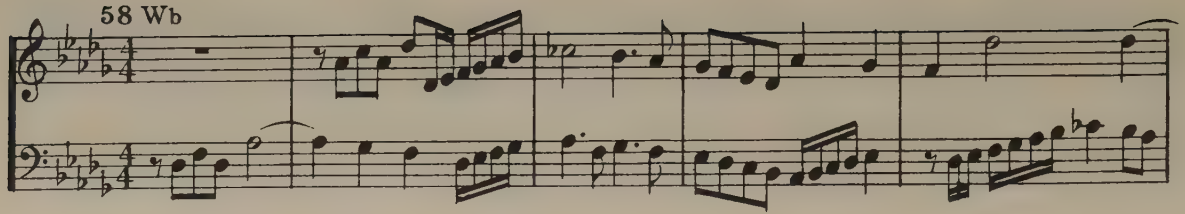


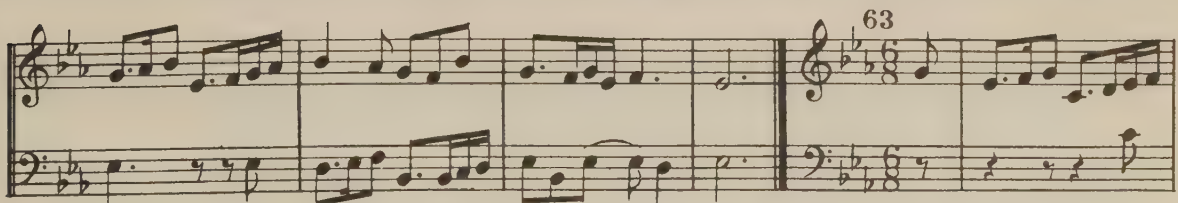
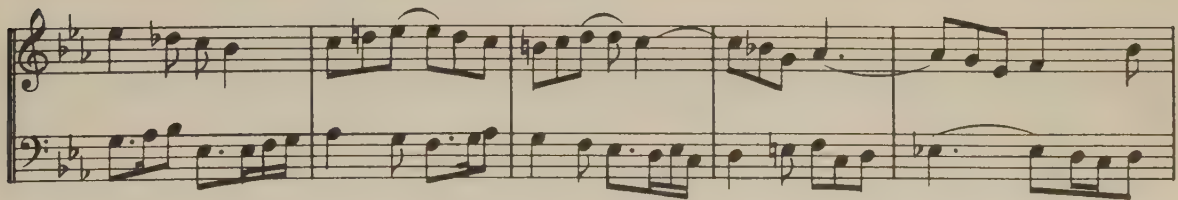
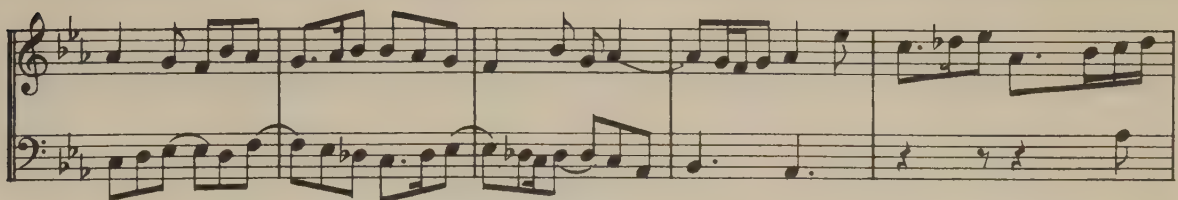
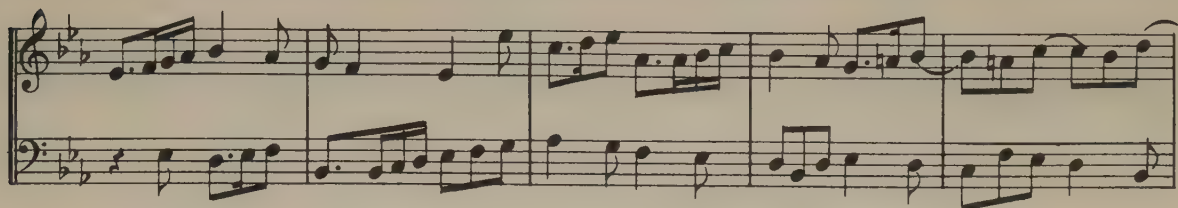
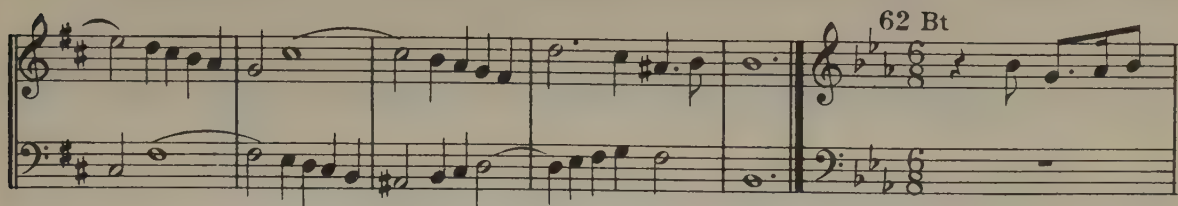
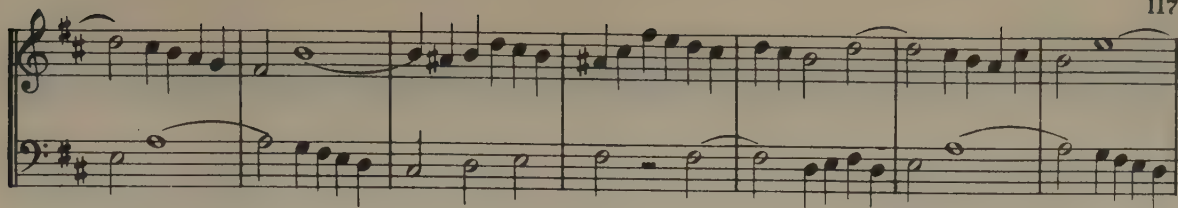


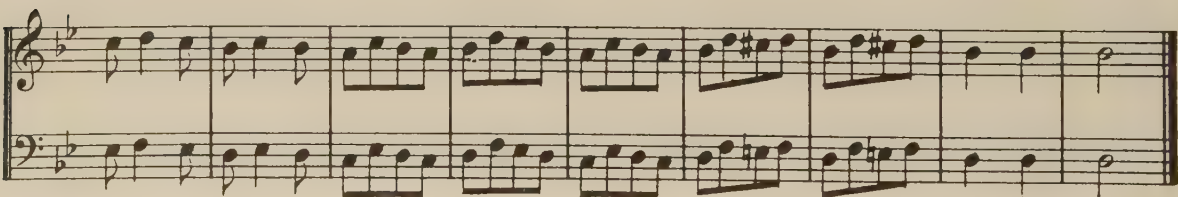
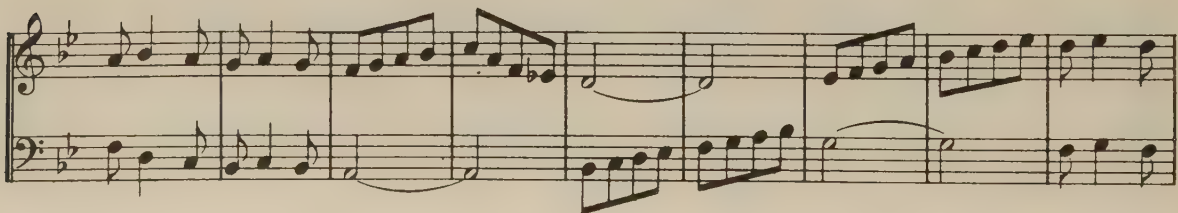
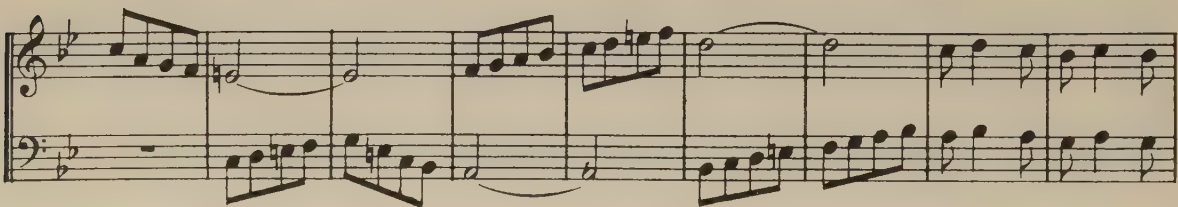
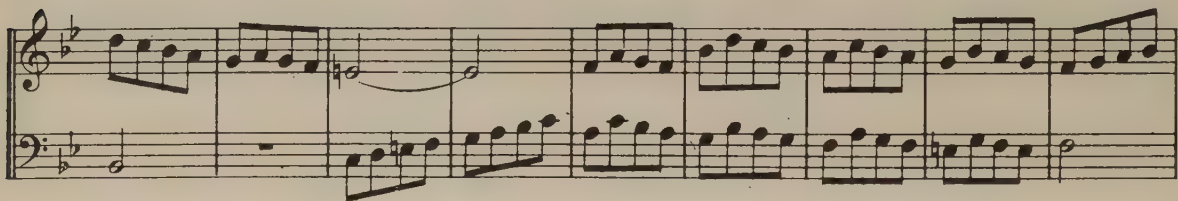
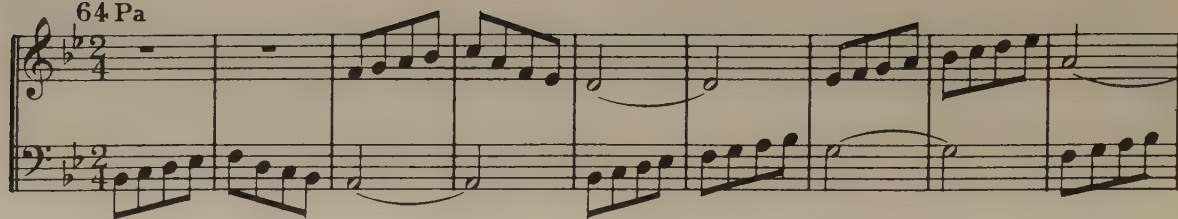
57 Na



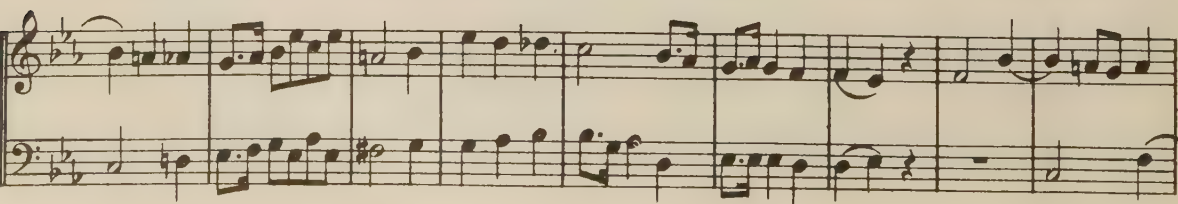
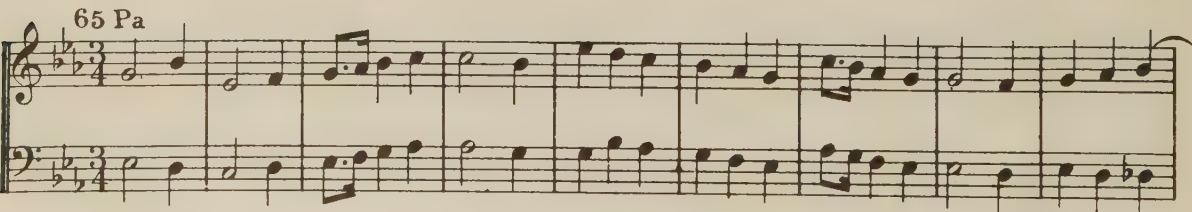
58 Wb

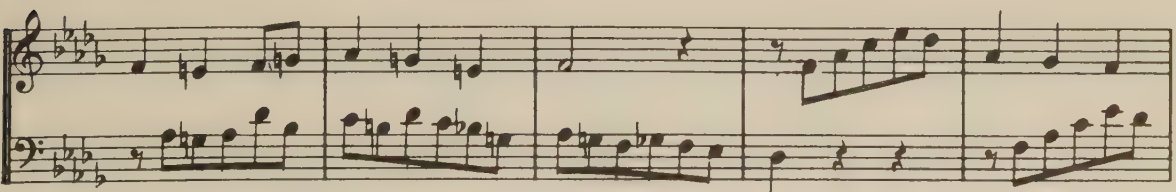
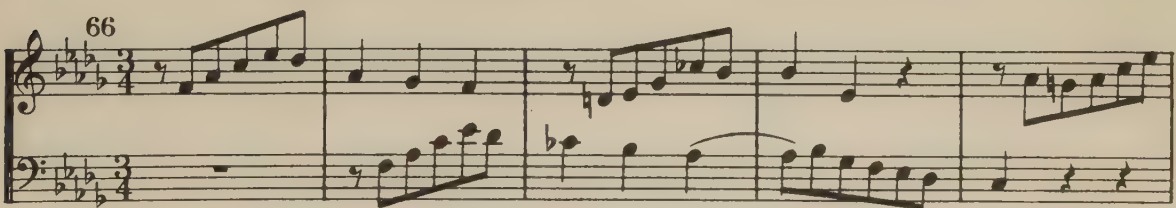
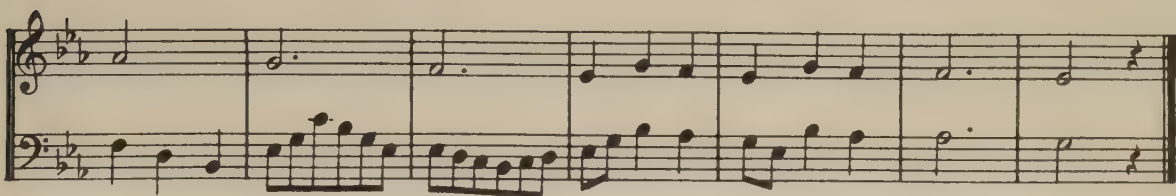
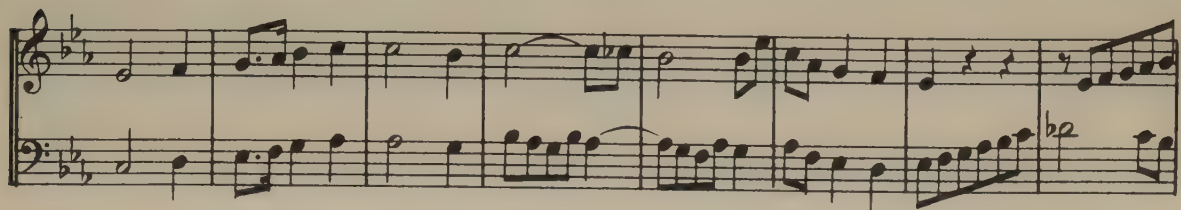
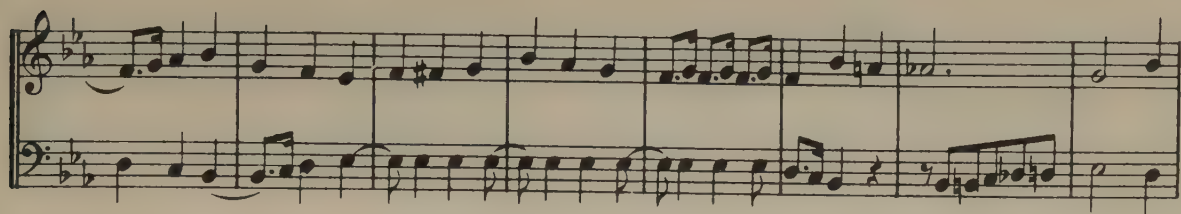




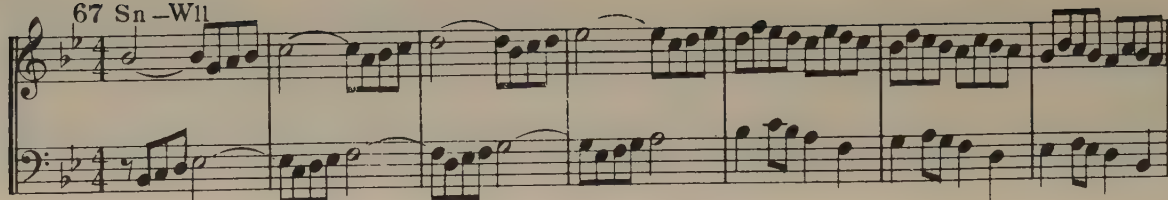


65 Pa

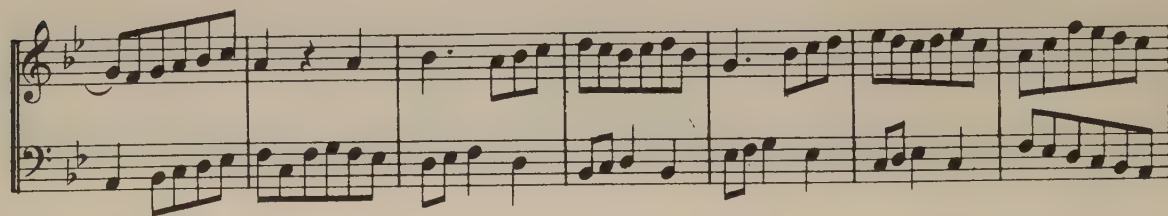
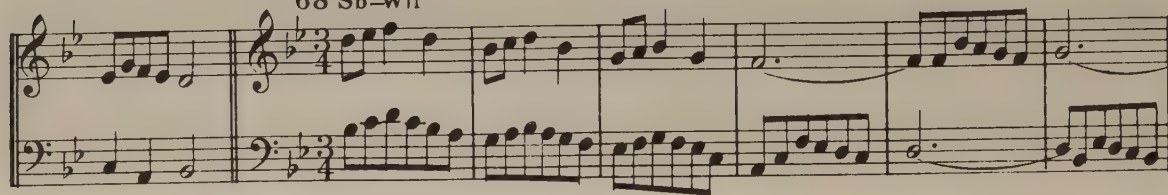




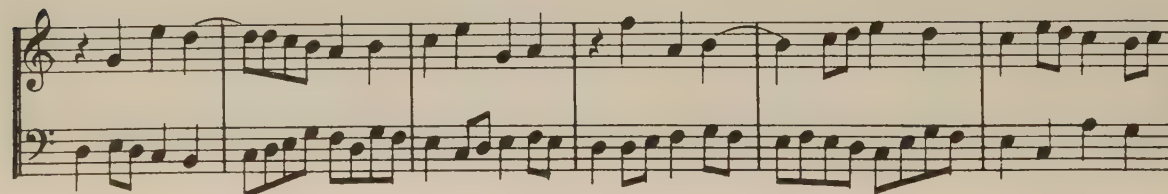
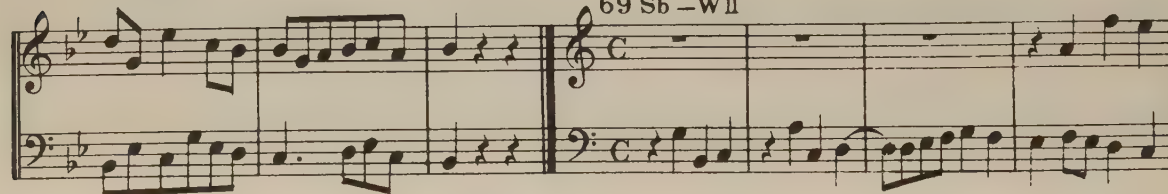
67 Sn - W11



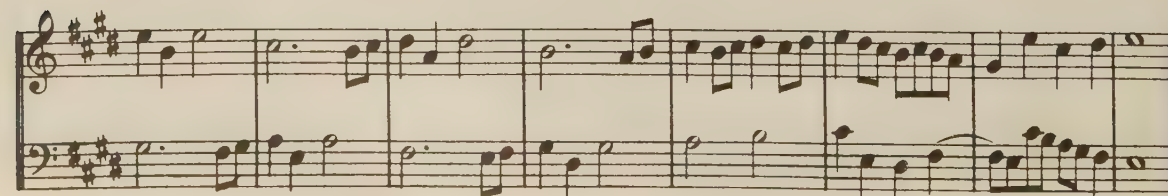
68 Sb - W11

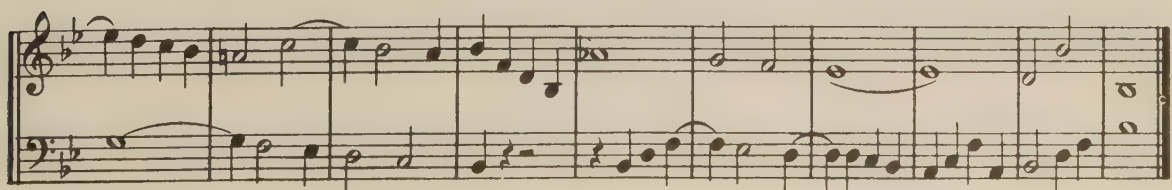
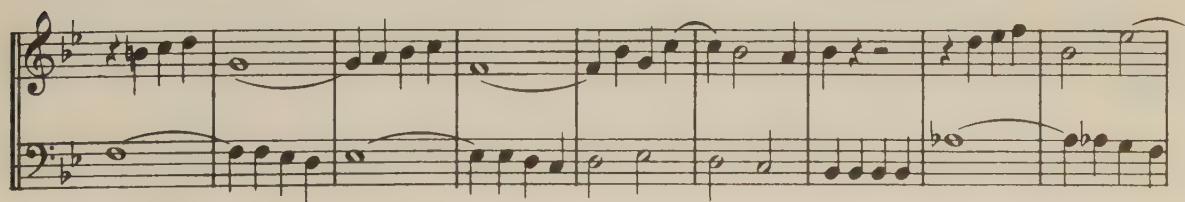
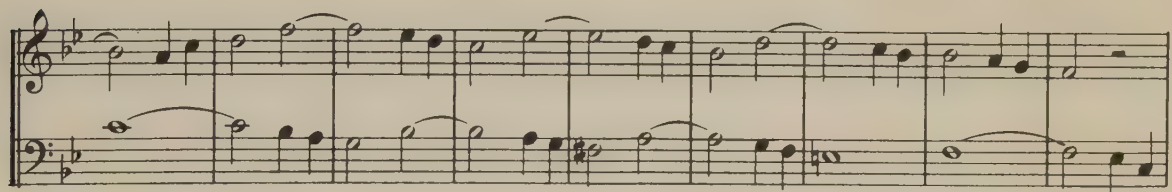
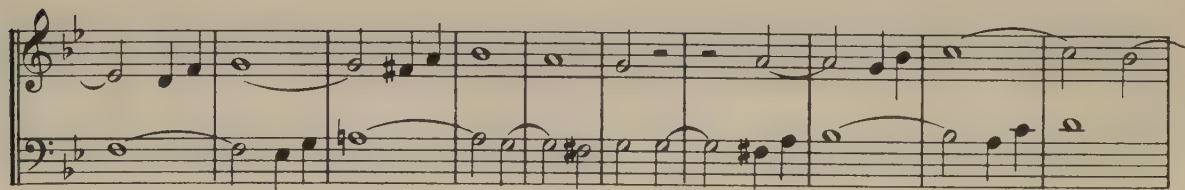
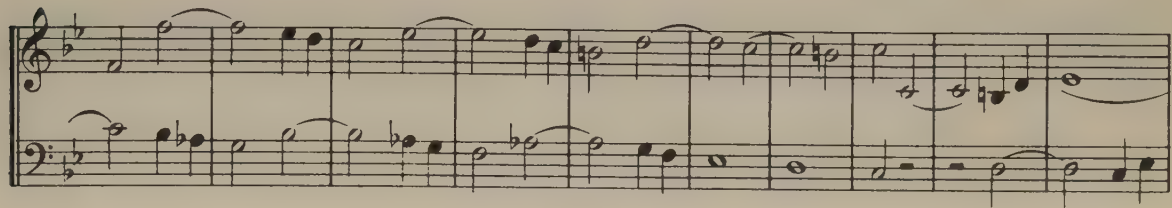
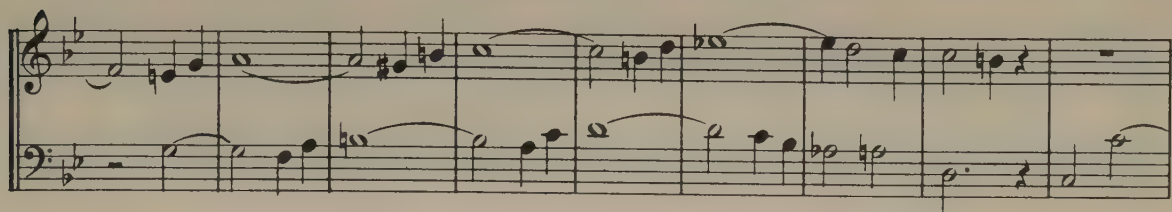
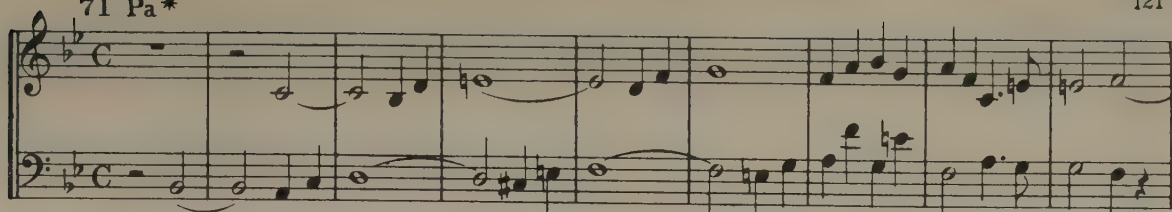


69 Sb - W11



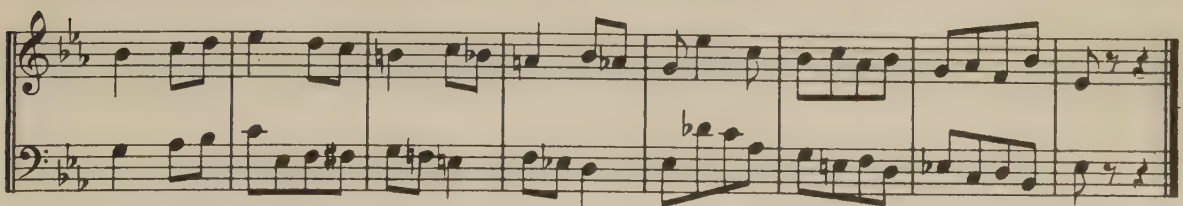
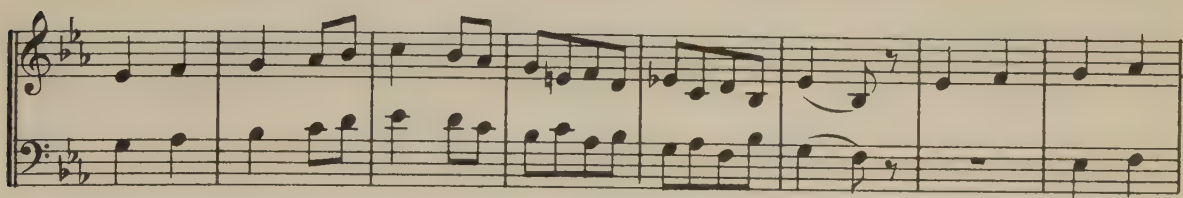
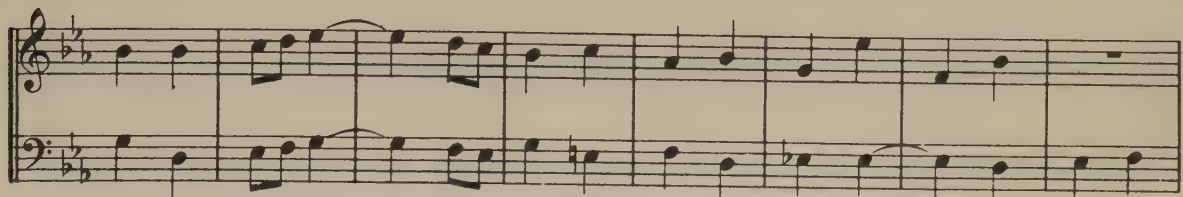
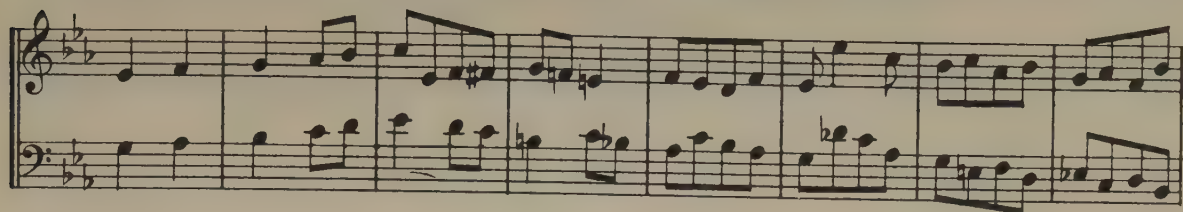
70 Sb - W11



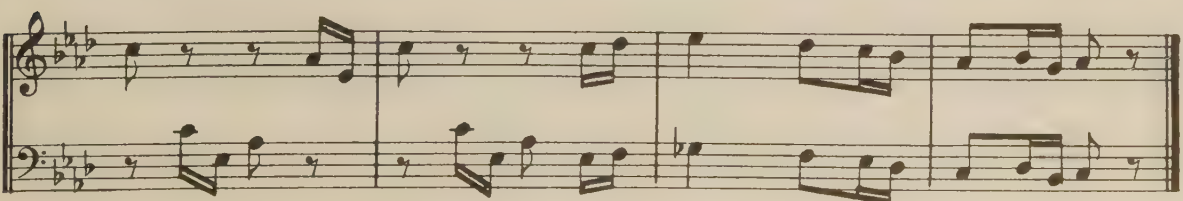
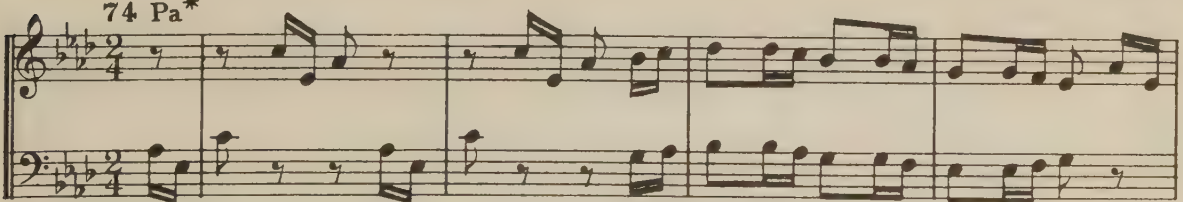


The musical score is written for two staves, treble and bass, in a key of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is titled "72 Pa *". The notation is as follows:

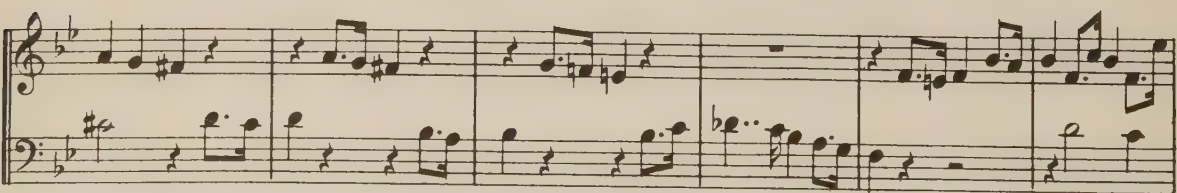
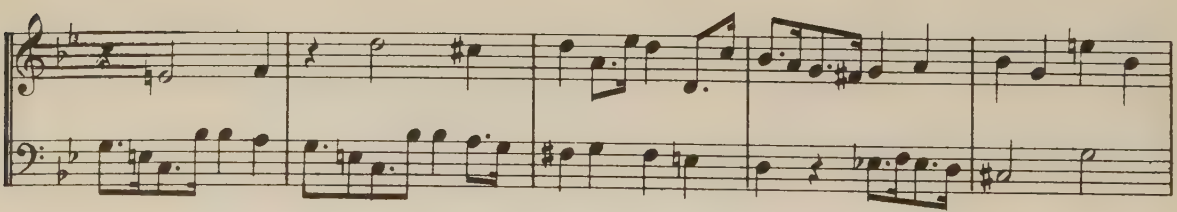
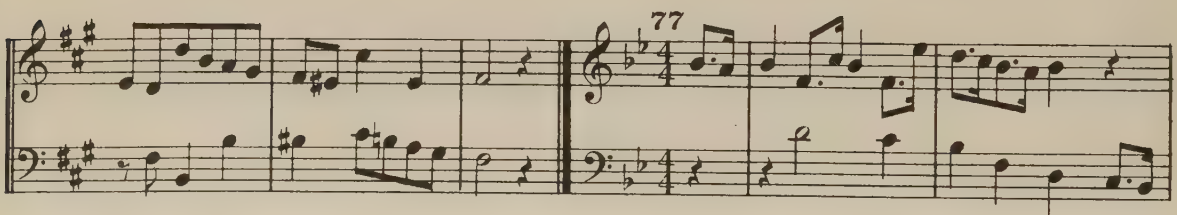
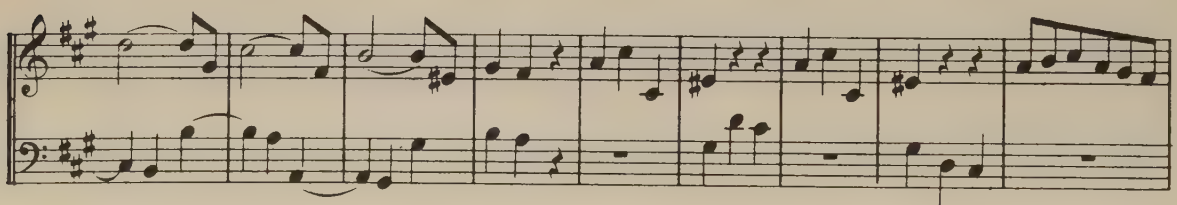
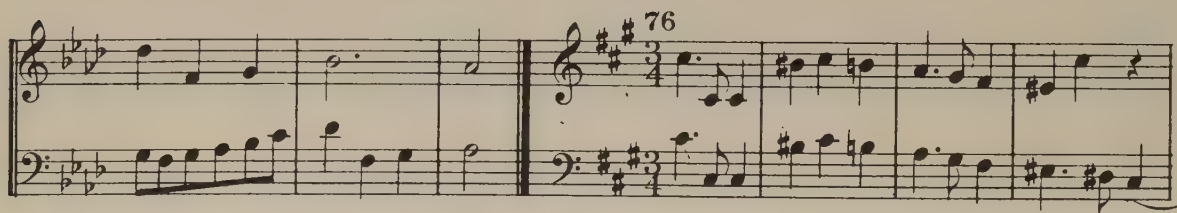
- System 1:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 2:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 3:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 4:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 5:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 6:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 7:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.
- System 8:** Treble staff starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, eighth notes B4-A4, quarter note G4. Bass staff starts with a quarter note F#3, followed by eighth notes G3-A3, quarter note B3, quarter rest, eighth notes A3-G3, quarter note F#3.



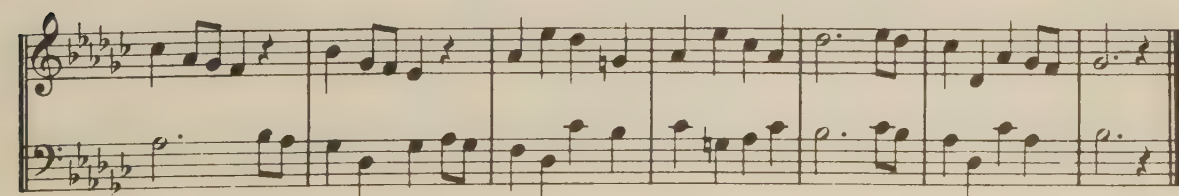
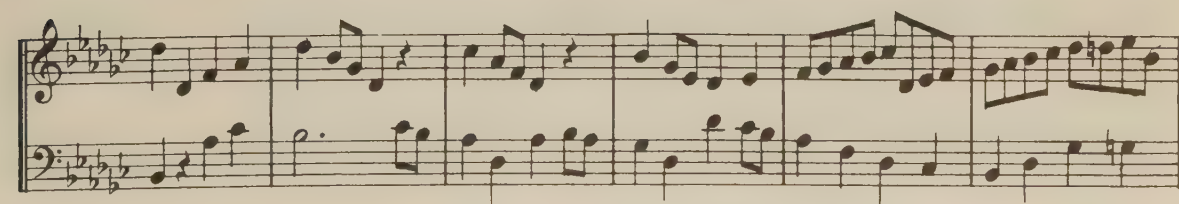
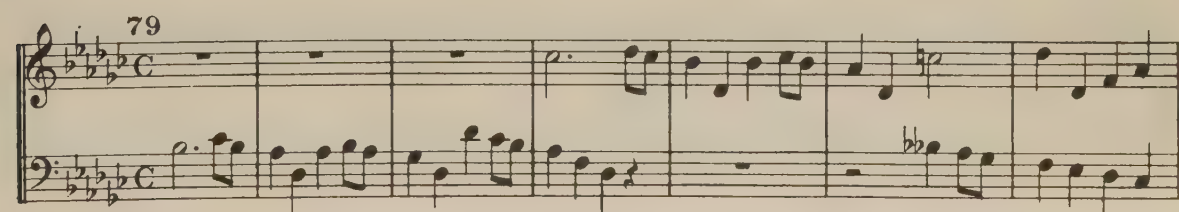
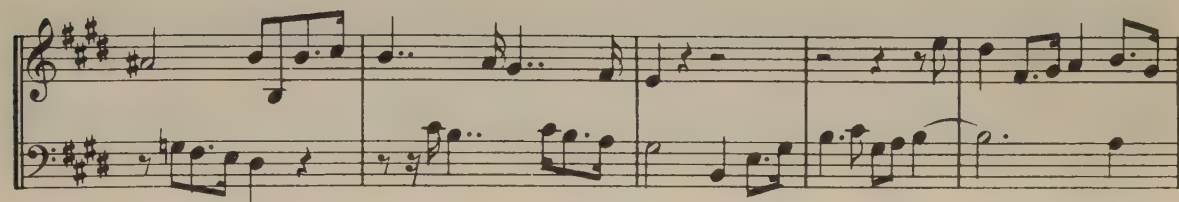
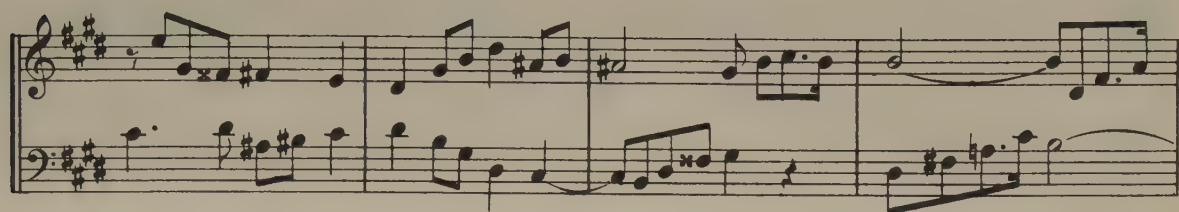
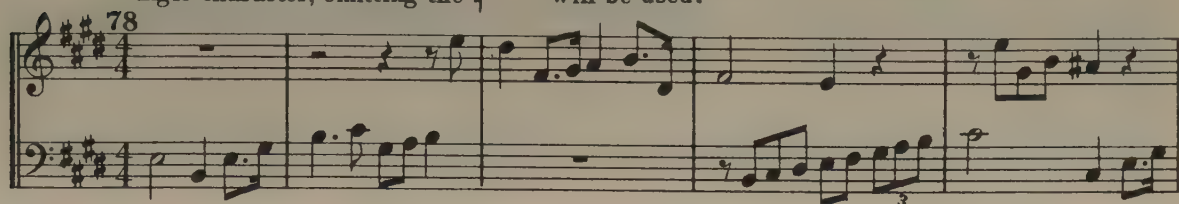
74 Pa*



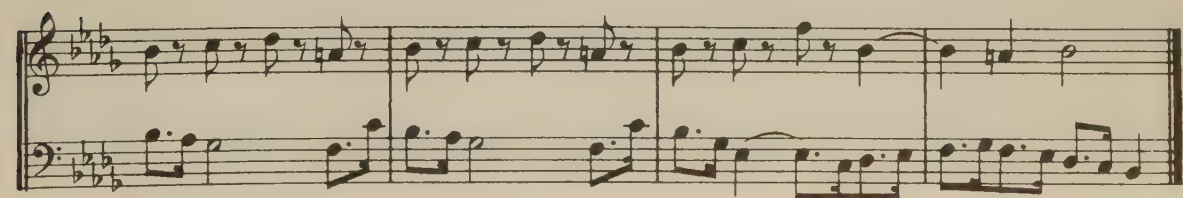
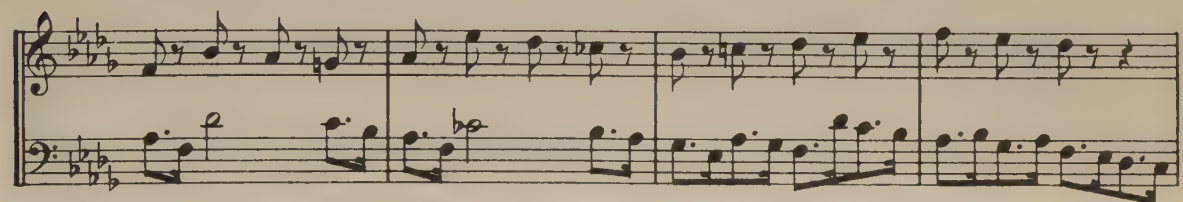
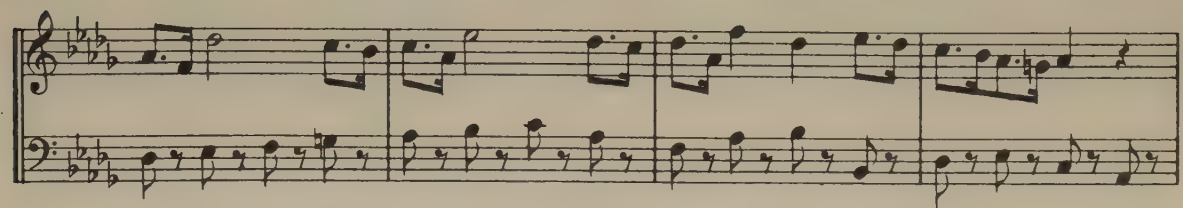
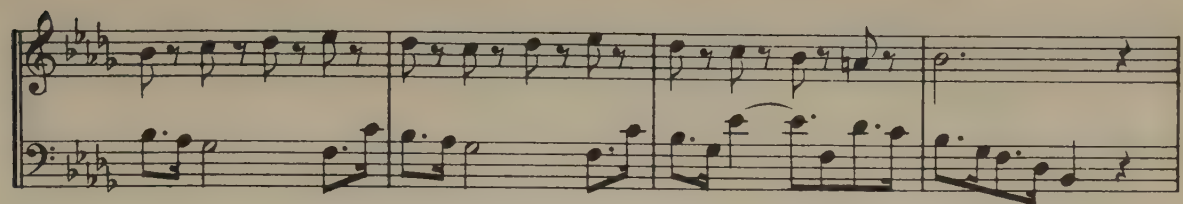
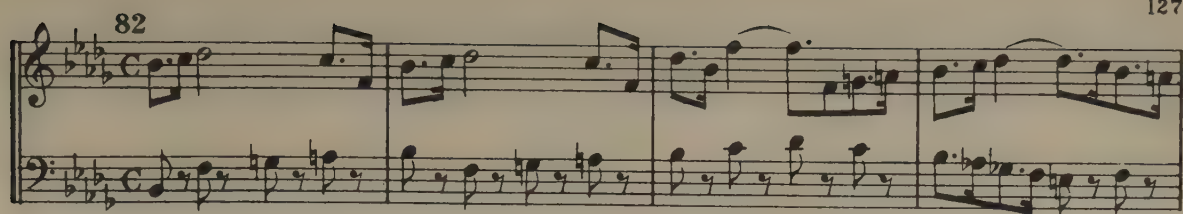
75

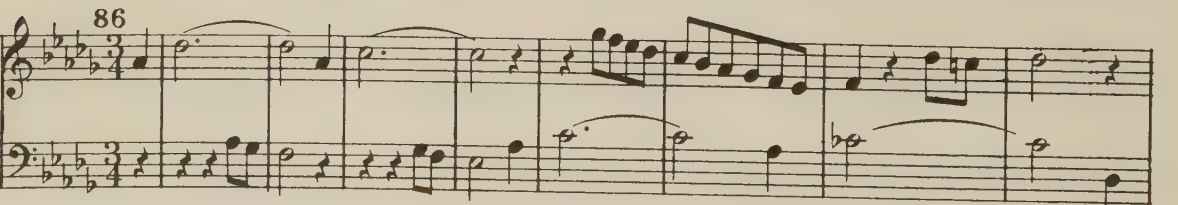
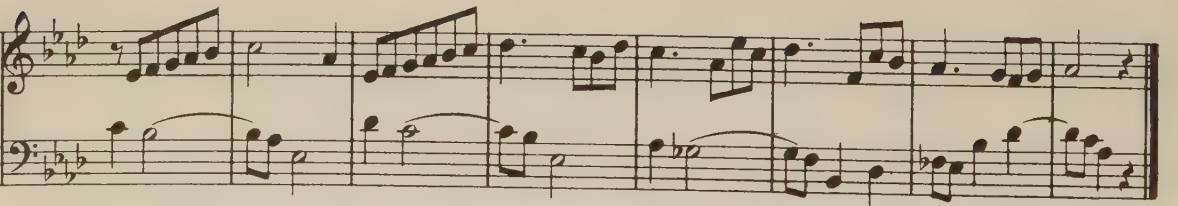
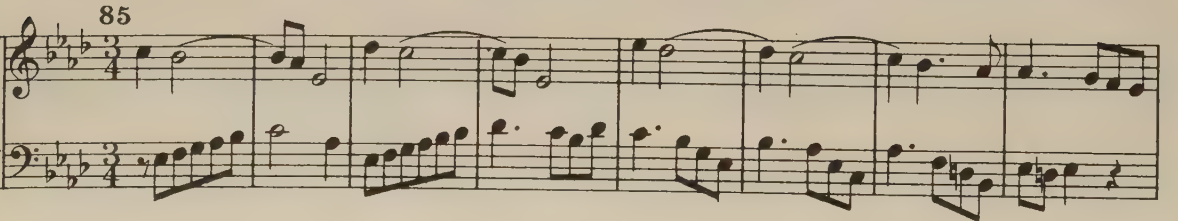
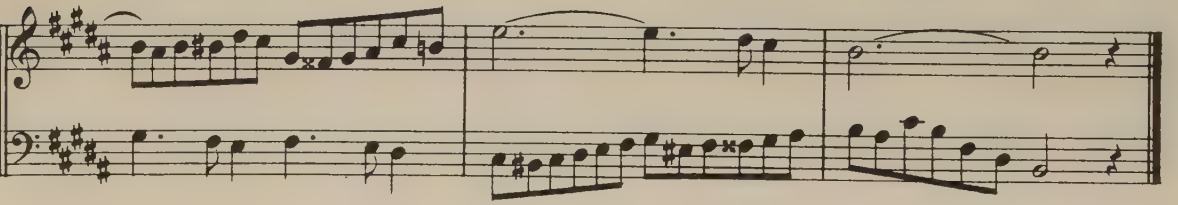
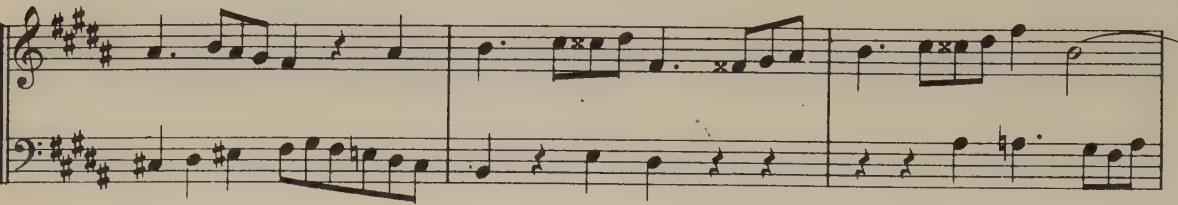
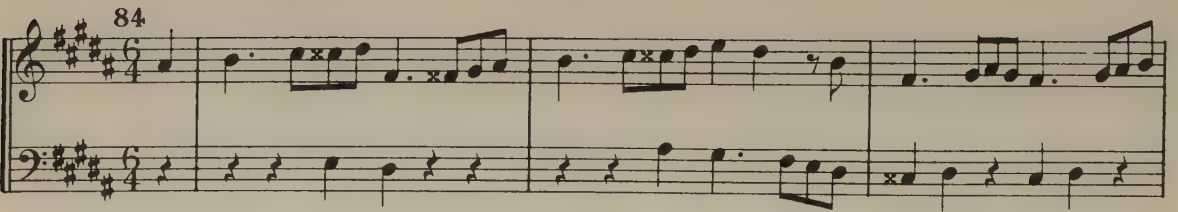
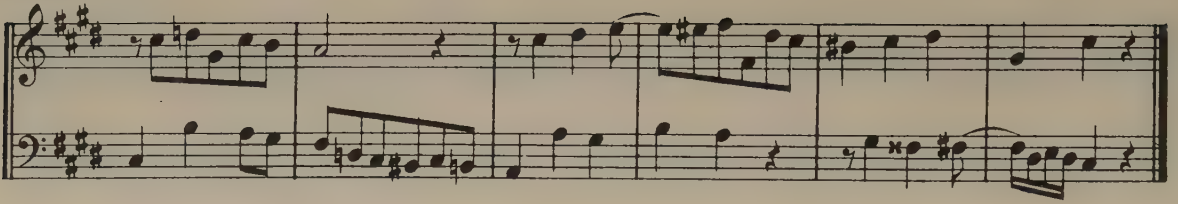


Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the ♭ — will be used.



This musical score consists of two systems of staves, each with a piano (p) part on the left and a violin (v) part on the right. The key signature is B-flat major (two flats). Measure 80 begins with a piano introduction. The piano part features a steady eighth-note accompaniment, while the violin part plays a melodic line with eighth and sixteenth notes. Measure 81 is divided into two measures. The first measure continues the previous material. The second measure of measure 81 features a key change to D major (two sharps) and a 4/4 time signature. This section is characterized by prominent triplet figures in both the piano and violin parts, creating a rhythmic drive. The score concludes with a double bar line at the end of the second measure of measure 81.





87 Mi Canon for two voices. The score is written for two voices on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piece is divided into two sections, A and B. Section A starts with a quarter rest followed by a series of eighth and sixteenth notes. Section B begins with a half note, followed by a series of eighth and sixteenth notes. The piece concludes with a final cadence.

88 Mi Canon for two voices

88 Mi Canon for two voices. The score is written for two voices on a single staff. It begins with a treble clef, a key signature of two sharps (F-sharp and C-sharp), and a 2/4 time signature. The piece is divided into two sections, A and B. Section A starts with a quarter rest followed by a series of eighth and sixteenth notes. Section B begins with a half note, followed by a series of eighth and sixteenth notes. The piece concludes with a final cadence.

89 Mi Canon for two voices

89 Mi Canon for two voices. The score is written for two voices on a single staff. It begins with a treble clef, a key signature of three sharps (F-sharp, C-sharp, and G-sharp), and a 3/8 time signature. The piece is divided into two sections, A and B. Section A starts with a quarter rest followed by a series of eighth and sixteenth notes. Section B begins with a half note, followed by a series of eighth and sixteenth notes. The piece concludes with a final cadence.

90 *Fugue for two voices*

This musical score is for a fugue for two voices, presented in a grand staff format with a treble and bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The piece is divided into eight systems, each containing two staves. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first system begins with a whole rest in the treble staff and a half note in the bass staff. The subsequent systems show the development of the fugue, with the two voices often playing in parallel motion or in counterpoint. The final system concludes with a double bar line and a repeat sign.

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

The image displays a musical score for the 'SEVENTH SERIES' of one-part exercises. The exercises are numbered 1 through 12 and are arranged in a series of staves. The exercises are as follows:

- Exercise 1:** Treble clef, 4/4 time, key of C major. It consists of a single line of music with various chromatic skips.
- Exercise 2:** Treble clef, 4/4 time, key of C major. It consists of a single line of music with various chromatic skips.
- Exercise 3:** Treble clef, 4/4 time, key of C major. It consists of a single line of music with various chromatic skips.
- Exercise 4:** Treble clef, 4/4 time, key of C major. It consists of a single line of music with various chromatic skips.
- Exercise 5:** Treble clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 6:** Treble clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 7:** Treble clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 8:** Treble clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 9:** Treble clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 10:** Bass clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 11:** Bass clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.
- Exercise 12:** Bass clef, 4/4 time, key of D major. It consists of a single line of music with various chromatic skips.

This musical score page contains measures 13 through 23. The notation is as follows:

- Measures 13-15:** Treble clef, key of D major (two sharps), 3/4 time. Measure 13 starts with a treble clef and a key signature change to D major. Measure 14 continues in D major. Measure 15 has a key signature change to D minor (two flats).
- Measures 16-17:** Treble clef, key of D minor (two flats), 3/4 time. Measure 16 starts with a treble clef and a key signature change to D minor. Measure 17 continues in D minor.
- Measures 18-19:** Treble clef, key of D major (two sharps), 3/4 time. Measure 18 starts with a treble clef and a key signature change to D major. Measure 19 continues in D major.
- Measures 20-21:** Bass clef, key of D major (two sharps), 3/4 time. Measure 20 starts with a bass clef and a key signature change to D major. Measure 21 continues in D major.
- Measures 22-23:** Bass clef, key of D major (two sharps), 3/4 time. Measure 22 starts with a bass clef and a key signature change to D major. Measure 23 continues in D major.

The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated above the corresponding measures.

This musical score page contains measures 24 through 32. It is written for piano and features a variety of musical notations including treble and bass staves, key signatures changes, and time signature changes. The score includes several measures with first and second endings, and a double bar line with repeat dots. The key signature changes from D major to D minor, then to B-flat major, and finally to E-flat major. The time signature changes from 4/4 to 3/4, then to 6/8, and finally to 12/8.

24

25

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48

49

Detailed description of the musical score: The score consists of nine measures, numbered 41 through 49. Measures 41 and 42 are in 3/4 time. Measure 43 is in 4/4 time. Measure 44 is in 4/4 time. Measure 45 is in 4/4 time. Measure 46 is in 3/4 time. Measure 47 is in 3/4 time. Measure 48 is in 6/8 time. Measure 49 is in 4/4 time. The key signature is B-flat major (two flats). The notation includes various note values, rests, and bar lines. The score is written in treble and bass staves.

50

51

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56

5-57-67645-200

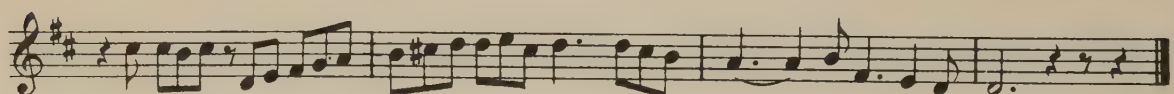
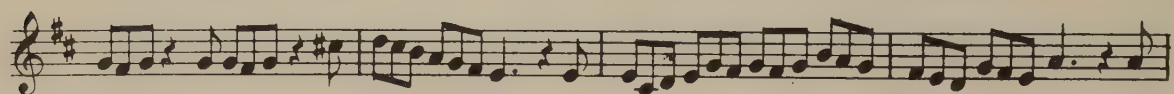
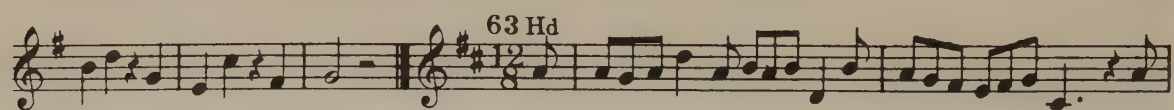
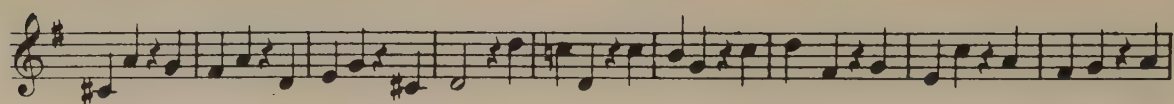
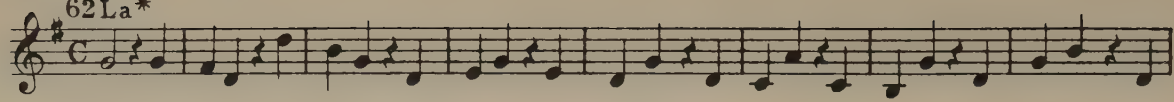
Measures 57-58 of a musical score. The score is written in 4/4 time. Measure 57 is in the key of D major (one sharp). Measure 58 is in the key of B-flat major (two flats) and 3/4 time. The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 59-60 of a musical score. The score is written in 9/8 time. Measure 59 is in the key of B-flat major (two flats). Measure 60 is in the key of D major (one sharp). The notation includes various musical symbols such as notes, rests, and accidentals.

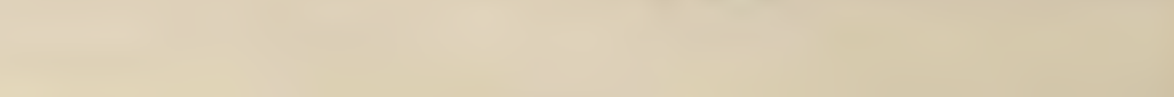
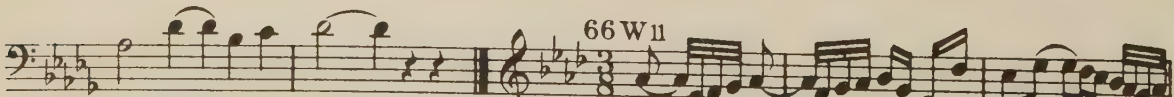
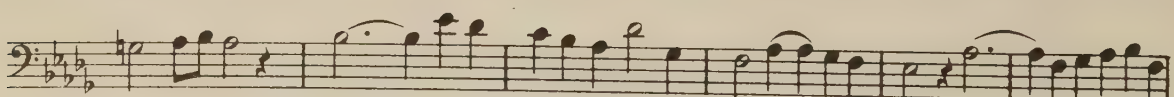
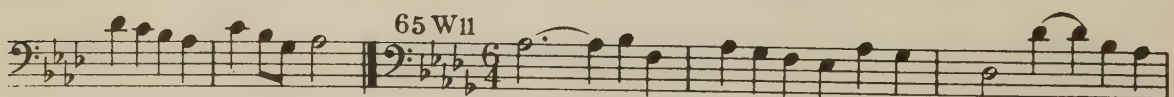
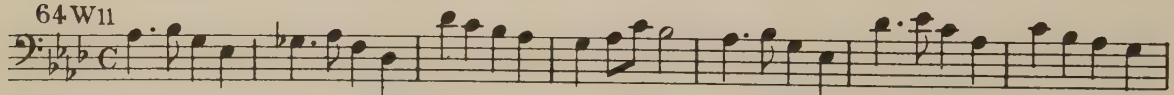
Measures 61-62 of a musical score. The score is written in 3/4 time. Measure 61 is in the key of B-flat major (two flats). Measure 62 is in the key of D major (one sharp). The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 63-64 of a musical score. The score is written in 3/4 time. Measure 63 is in the key of B-flat major (two flats). Measure 64 is in the key of D major (one sharp). The notation includes various musical symbols such as notes, rests, and accidentals.

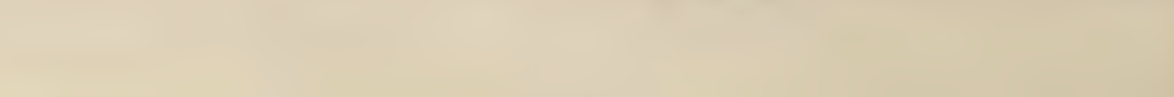
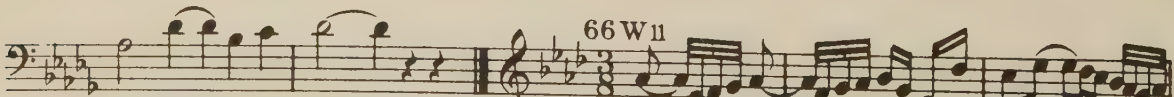
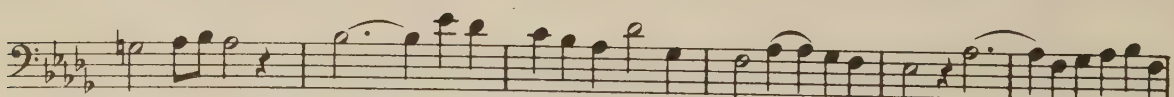
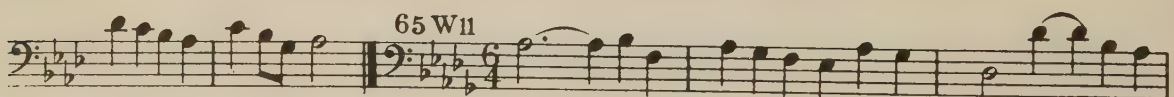
62 La*



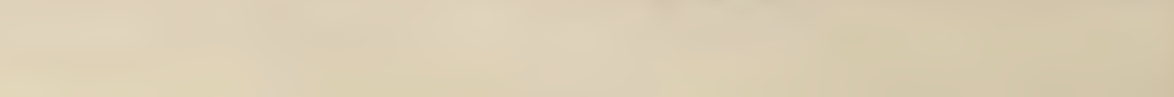
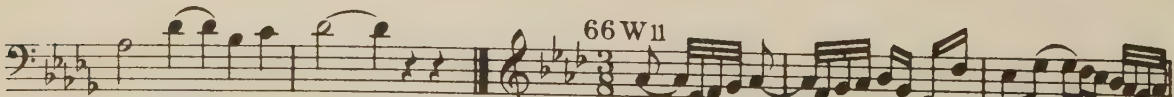
64 W11



65 W11



66 W11



67 La

68 W11

69 W11

70 W11

71 W11

72 W11

73 W11

74 W11

75 W11

76 W11

77 W11

78 W11

79 W11

80 W11

81 W11

82 Hd*

The musical score on page 141 consists of several systems of staves. The first system includes two bass staves and one treble staff. The second system has two treble staves. The third system begins with a treble staff marked '79 W11' and continues with two more treble staves. The fourth system starts with a treble staff marked '80 W11' and is followed by two more treble staves. The fifth system begins with a treble staff marked '81 W11' and includes a double bar line. Following this, there are four more staves, all in bass clef, which continue the musical piece. The final system starts with a bass staff marked '82 Hd*' and is followed by two more bass staves. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex melodic and harmonic structure.

83 Lm

Measures 83-84, Lm tempo. The music is in 2/4 time, key of B-flat major (two flats). It features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with eighth and sixteenth notes. The melody is marked with a 'C' for C-clef.

84 Lm

Measures 84-85, Lm tempo. The music continues in the same key and time signature. The melody in the treble clef features a series of eighth notes, and the bass line continues with eighth and sixteenth notes.

85 Lm

Measures 85-86, Lm tempo. The music continues in the same key and time signature. The melody in the treble clef features a series of eighth notes, and the bass line continues with eighth and sixteenth notes. The section ends with a double bar line and a repeat sign.

86 Lm

Measures 86-90, Lm tempo. The music continues in the same key and time signature. The melody in the treble clef features a series of eighth notes, and the bass line continues with eighth and sixteenth notes. The section ends with a double bar line and a repeat sign.

87 Lm

88 Lm

1. 2.

89 Bh

90 Bh

91 Bh*

92 Bh*

Musical score for exercise 92 Bh*. The score is written on 12 staves in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a repeat sign followed by a melodic line. The second staff has two first endings, marked '1.' and '2.', leading to different continuations. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano).

93 Bh*

Musical score for exercise 93 Bh*. The score is written on two staves in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a repeat sign. The second staff continues the melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano).

94 95 96 97 98 99 100 101 102 103 104 105 106

94 95 96 97 98 99 100 101 102 103 104 105 106

107 108 109 110 111 112 113 114 115 116 117

This musical score page contains measures 107 through 117. The notation is arranged in a series of systems, each with a measure number at the top. Measures 107 and 108 are on the first system. Measures 109 and 110 are on the second system. Measures 111 and 112 are on the third system. Measures 113 and 114 are on the fourth system. Measures 115 and 116 are on the fifth system. Measures 117 and 118 are on the sixth system. The notation includes treble and bass staves, key signatures, and various musical symbols such as notes, rests, and bar lines. The key signature changes from one flat to two flats, then to two sharps, and finally to three sharps. The time signature is 3/4.

This musical score consists of ten staves of music, each containing a measure number. The notation includes treble and bass clefs, key signatures (one flat and two sharps), and various musical symbols such as notes, rests, and triplets. The score is divided into two systems of five staves each. The first system contains measures 118 through 121, and the second system contains measures 122 through 124. Measure 123 features triplets in the treble clef, and measure 124 features a triplet in the bass clef.

118

119

120

121

122

123

124

This musical score page contains measures 125 through 127. It is written for piano and features a variety of musical notations including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The key signature is B-flat major (two flats). Measure 125 begins with a treble clef and a 4/4 time signature. Measures 126 and 127 are marked with their respective measure numbers. The score includes several triplets and complex rhythmic patterns. The notation is in black ink on a light-colored background.

125

126

127

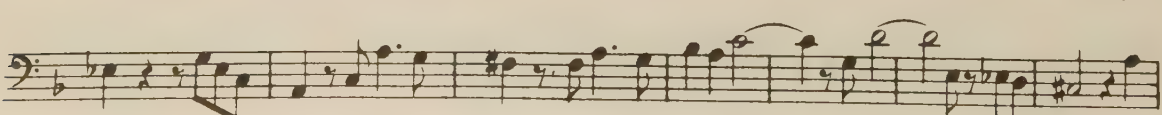
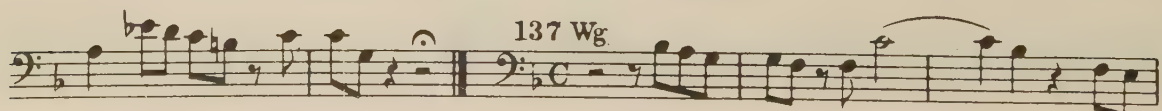
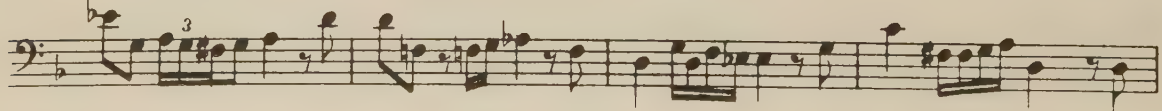
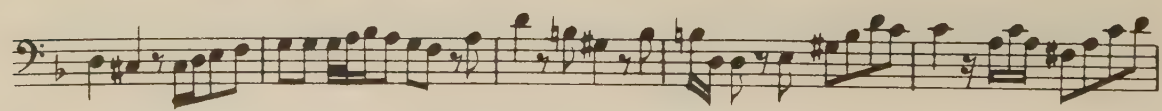
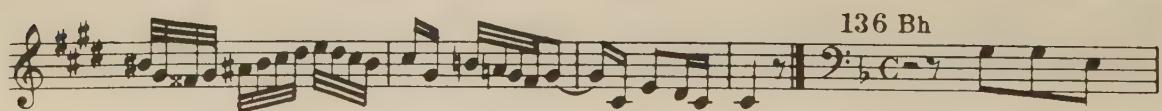
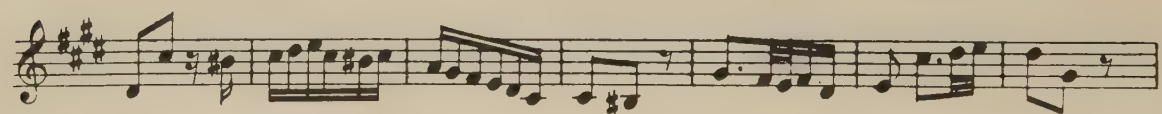
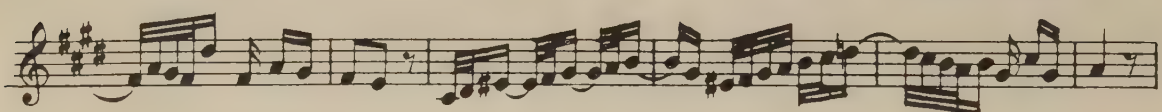
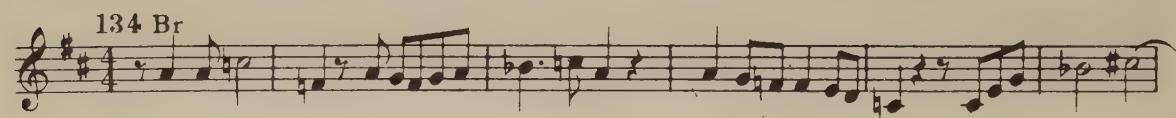
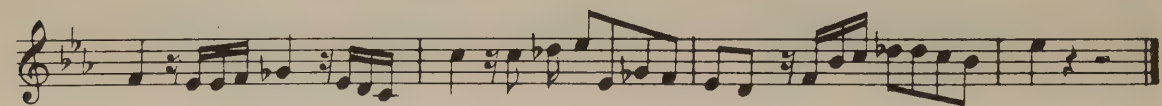
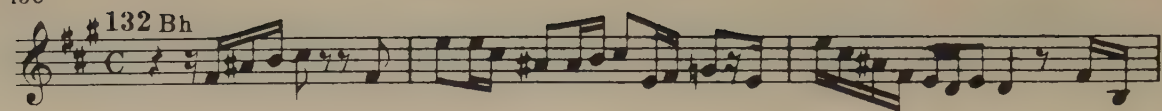
Musical score for measures 128-129. The key signature is B-flat major (two flats). The time signature is common time (C). The notation is on a single staff. Measure 128 (Bh) consists of 10 measures of music. Measure 129 (Br) consists of 10 measures of music, ending with a double bar line.

Musical score for measures 130-131. The key signature changes to B major (two sharps). The time signature is common time (C). The notation is on a single staff. Measure 130 (Bh) consists of 10 measures of music. Measure 131 (Br) consists of 10 measures of music, ending with a double bar line.

Musical score for measures 132-133. The key signature is B major (two sharps). The time signature is common time (C). The notation is on a single staff. Measure 132 (Bh) consists of 10 measures of music. Measure 133 (Br) consists of 10 measures of music, ending with a double bar line.

Musical score for measures 134-135. The key signature is B major (two sharps). The time signature is common time (C). The notation is on a single staff. Measure 134 (Bh) consists of 10 measures of music. Measure 135 (Br) consists of 10 measures of music, ending with a double bar line.

Musical score for measures 136-137. The key signature is B major (two sharps). The time signature is common time (C). The notation is on a single staff. Measure 136 (Bh) consists of 10 measures of music. Measure 137 (Br) consists of 10 measures of music, ending with a double bar line.

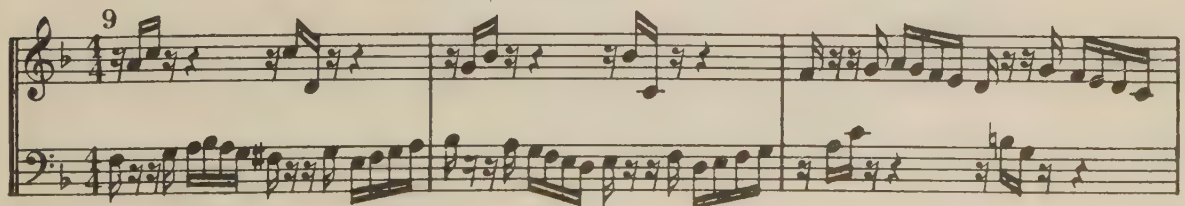
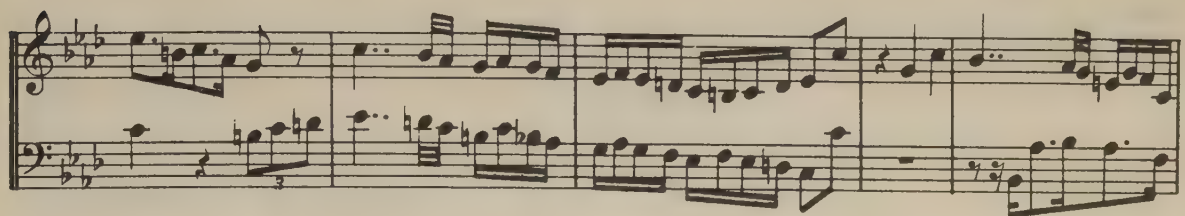
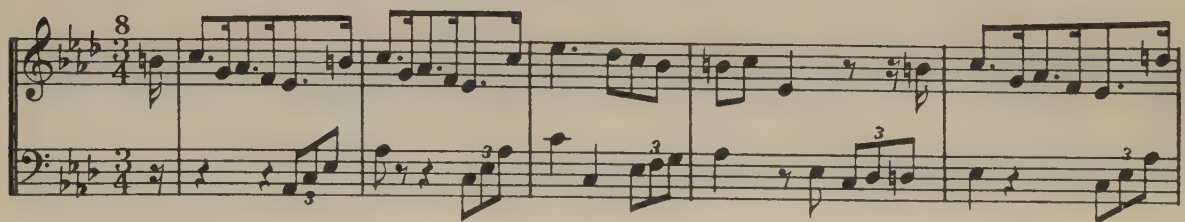
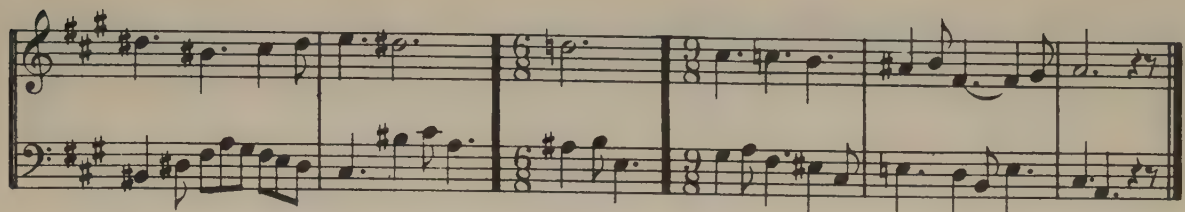
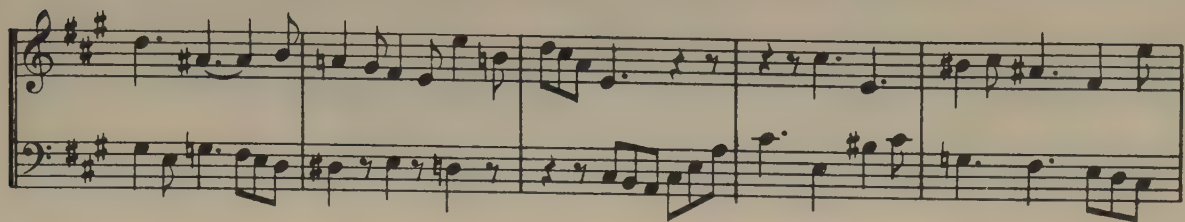


EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 6. Exercise 1 is in 3/4 time, key of D major (one sharp). Exercise 2 is in 3/4 time, key of D major. Exercise 3 is in 3/4 time, key of D major, with a modulation to B minor (two flats) indicated by a key signature change. Exercise 4 is in 3/4 time, key of B minor. Exercise 5 is in 3/4 time, key of B minor. Exercise 6 is in 3/4 time, key of B minor. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, and complex modulations.

This page contains eight systems of musical notation for piano. The notation is written on treble and bass staves. The key signature is one sharp (F#) for the first two systems and two flats (Bb, Eb) for the remaining six systems. The time signature is 4/4 for the first two systems, 2/4 for the third system, and 3/4 for the remaining five systems. The music features complex melodic lines with many beamed notes and rests, and a rich harmonic accompaniment. The notation is arranged in a standard format with a system of two staves per system.

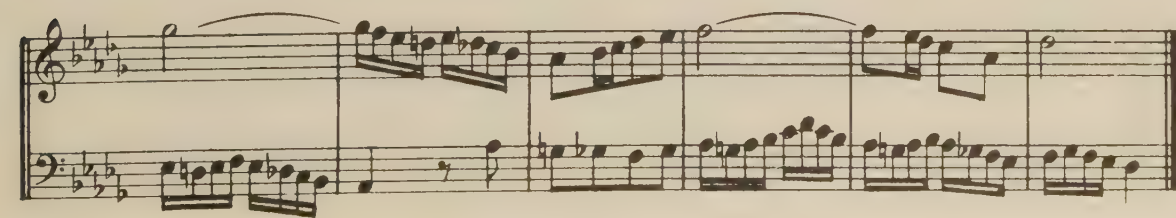
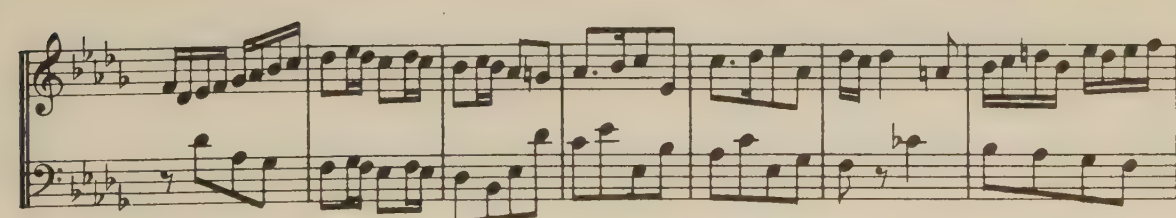
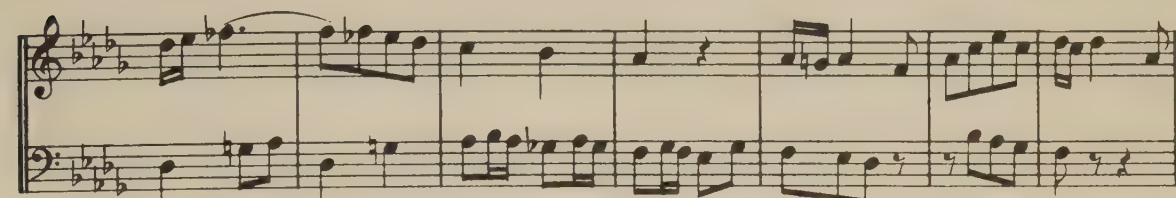
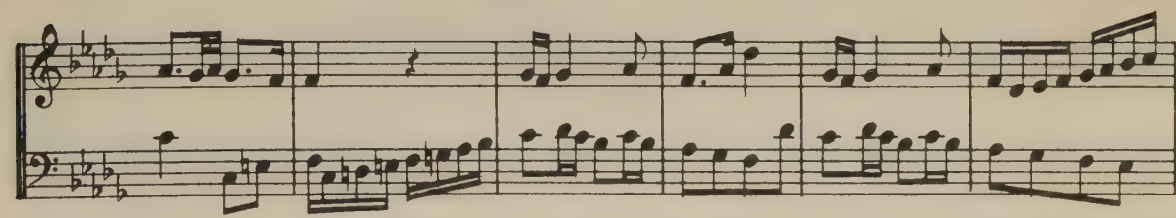
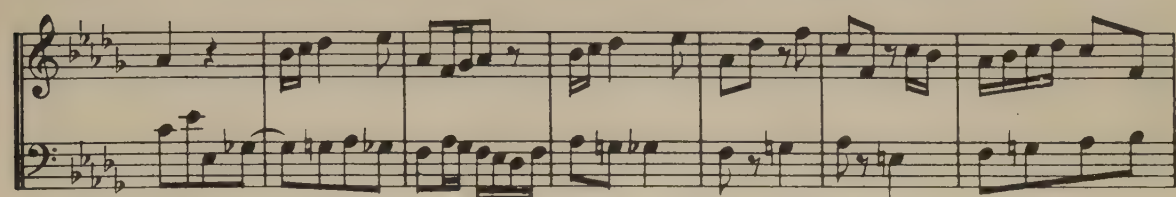
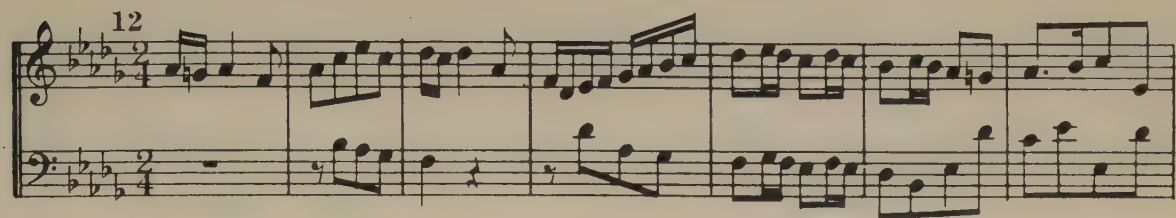
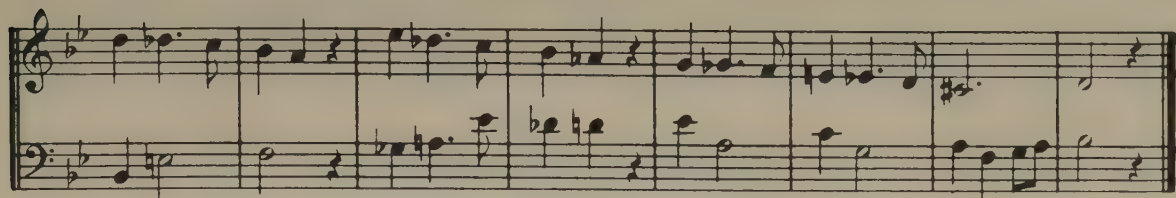
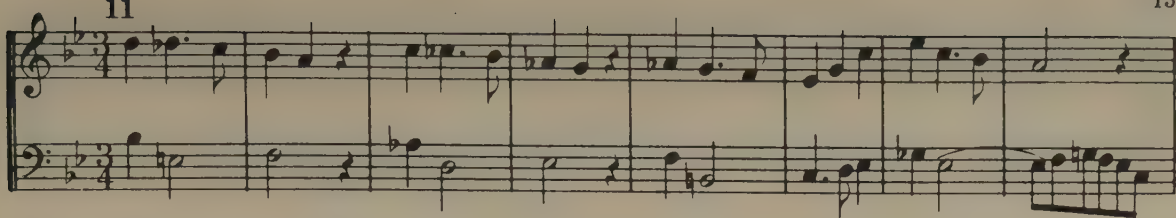


10

3

3

3

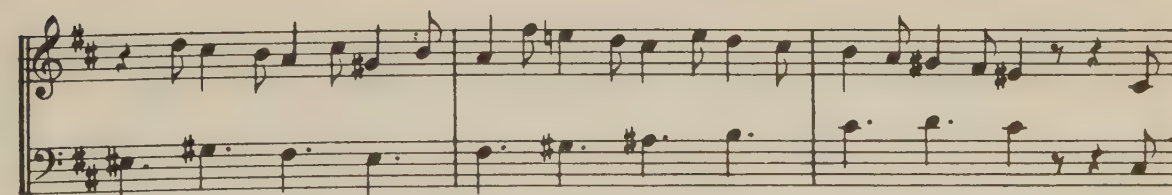
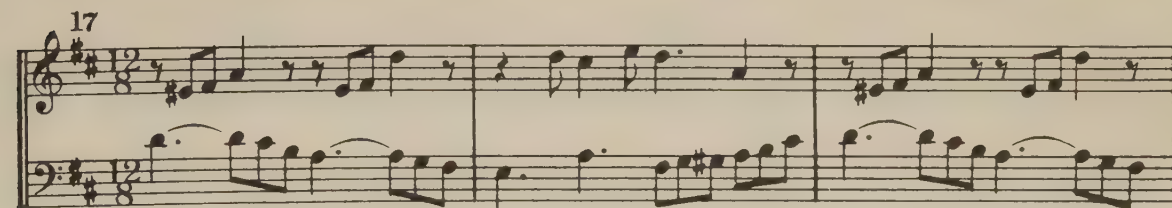
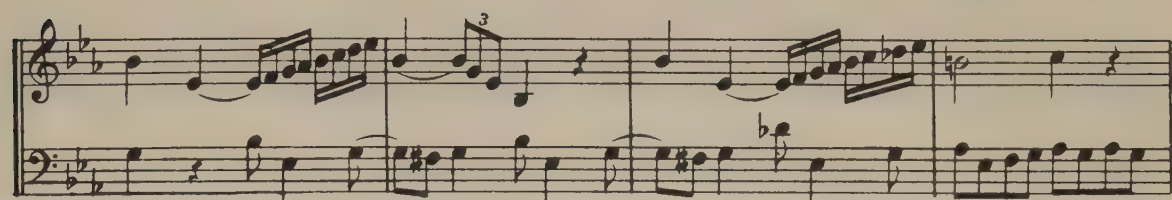
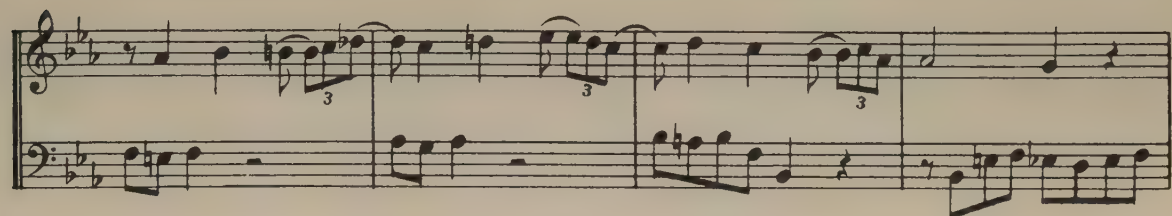
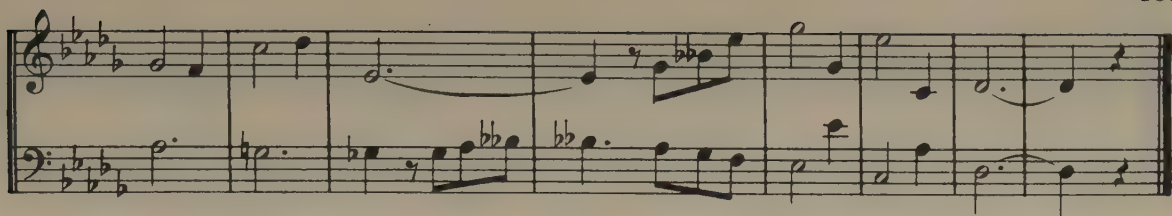


13

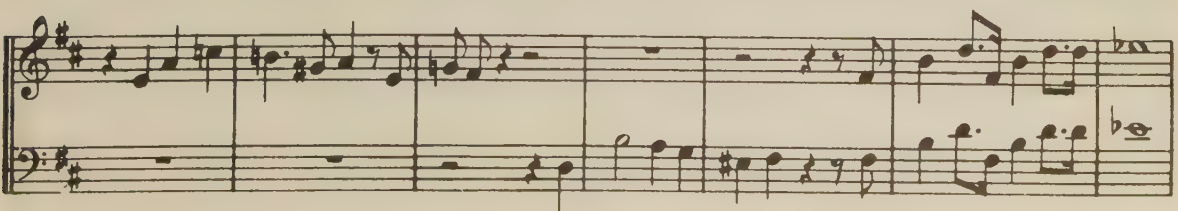
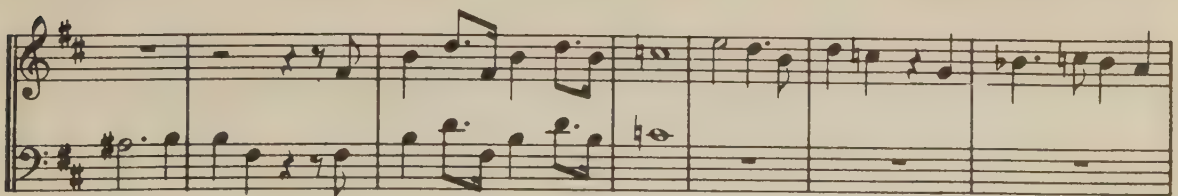
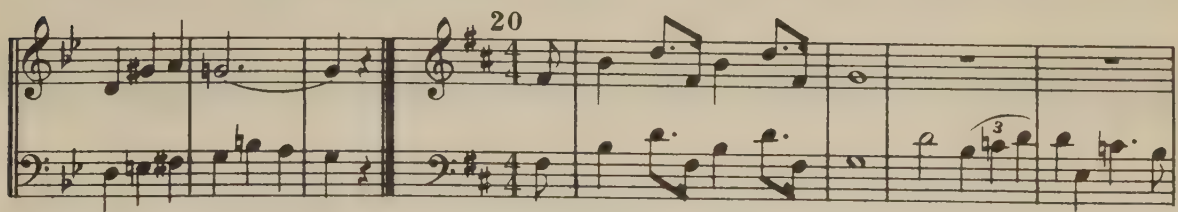
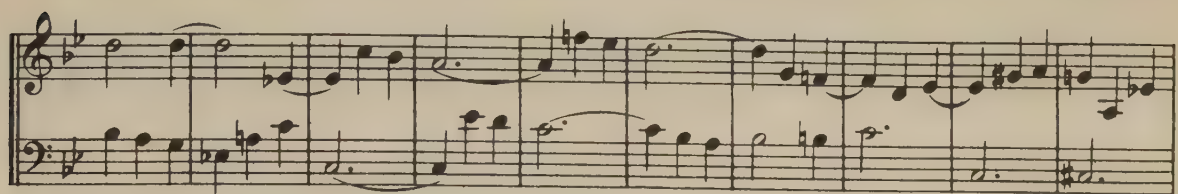
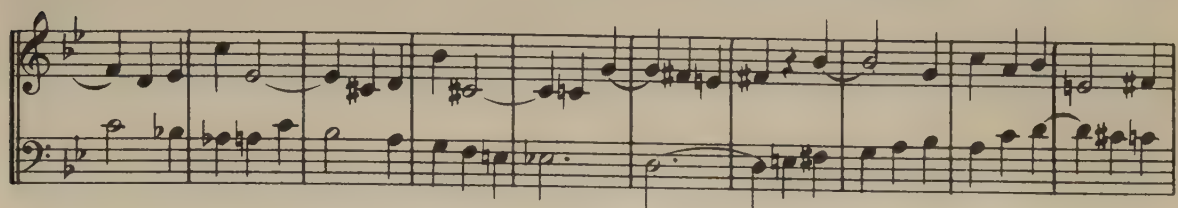
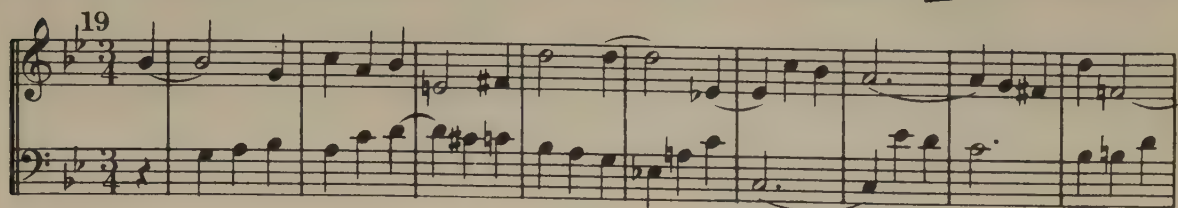
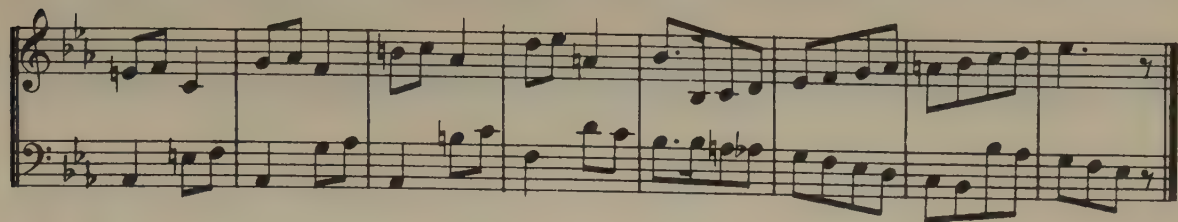
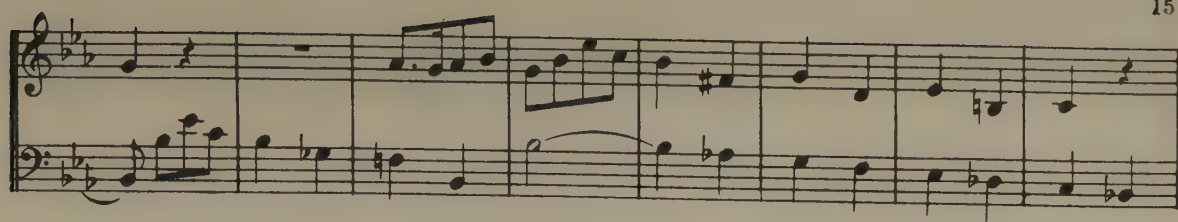
14

15

This musical score consists of eight systems of two staves each. The first system is marked with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. Measure 13 is indicated by a '13' above the first staff. The second system continues the 12/8 time signature. The third system also continues the 12/8 time signature. The fourth system is marked with a treble clef, a key signature of one sharp (F-sharp), and a time signature of 4/4. Measure 14 is indicated by a '14' above the first staff. The fifth system continues the 4/4 time signature. The sixth system continues the 4/4 time signature. The seventh system continues the 4/4 time signature. The eighth system is marked with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 3/4. Measure 15 is indicated by a '15' above the first staff. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as triplets and slurs.



Musical score for piano, featuring eight systems of staves. The music is in G major (one sharp) and 2/4 time. The first six systems are in the original key. The seventh system begins a key change to B-flat major (two flats), indicated by a double bar line and a new key signature. The eighth system continues in B-flat major. The notation includes various rhythmic values, accidentals, and phrasing slurs.



21 Ch*

MELODIA - BOOK IV

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn
Thy name _____

2 Hn
_____ through - out the world. Springs up at

God's com-mand. Af-fright-ed fled Hell's spi-rits black in throngs

Down they sink in the deep a - byss To end - less night.

3 Mz
Hear our all ap-pal-ling vengeance, Tear Cre - a - tion's vault a - sund-er, Till its

wrath a might-ier thunder Hurl an - ni - hi - la - tion down. Hurl an - ni - hi -

4 Hd
la - tion down. A - - - men, A - - - men, A - - -

5 Mz
- men. A - men, A - men, A - men, A - men. Since I'm my - self, Sirs,

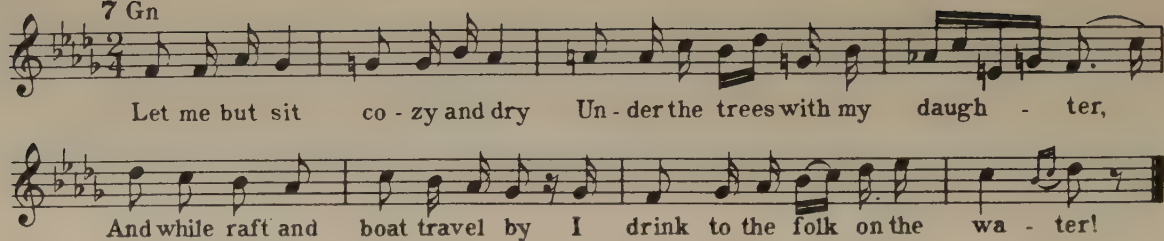
And not an - oth - er Spare me my lit - tle life _____ To grow more

wise. Spare me my lit - tle life _____ To grow more wise, To grow more wise, To grow more wise!

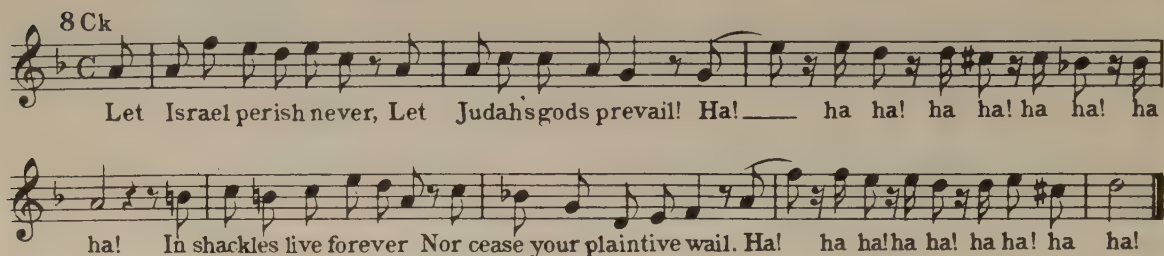
6 Mz
Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my ban-quet?

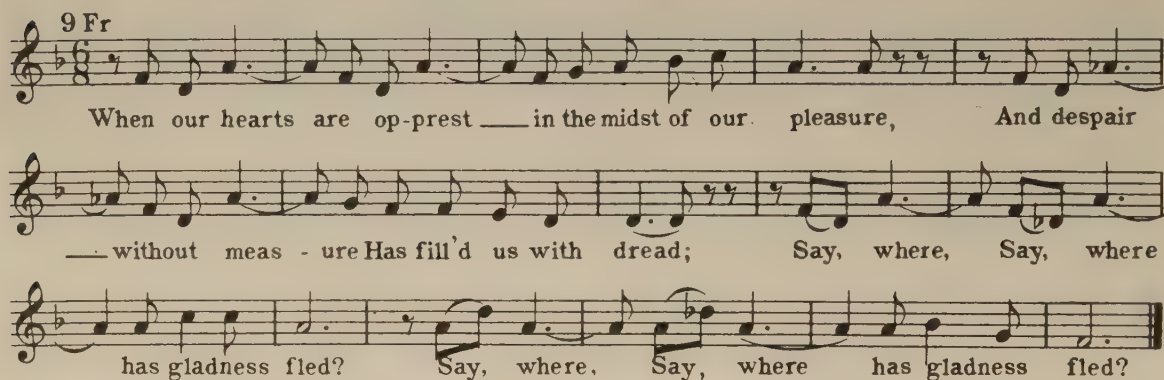
7 Gn



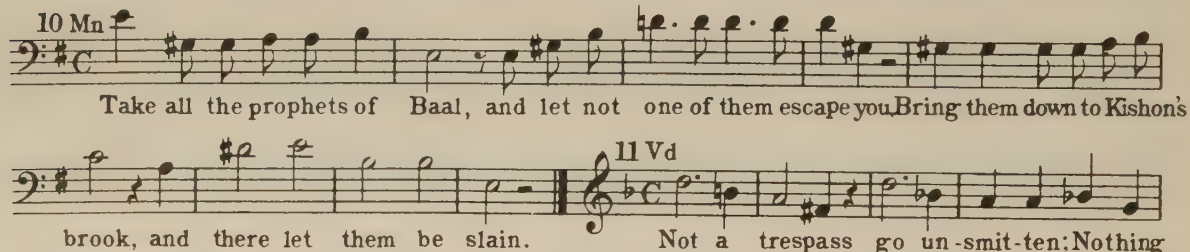
8 Ck



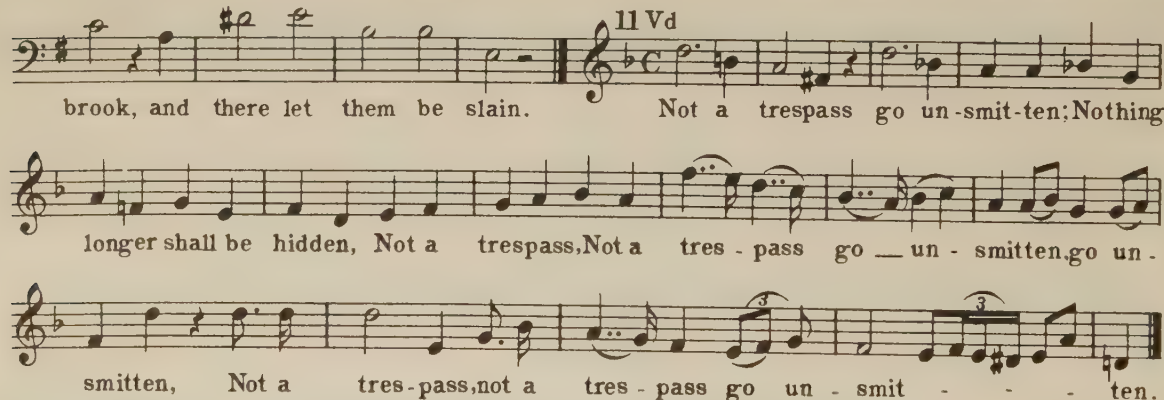
9 Fr



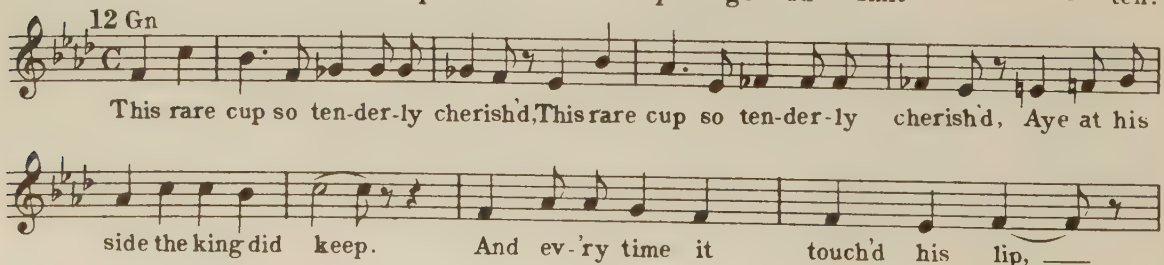
10 Mn



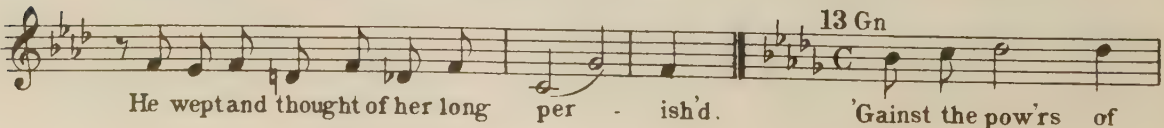
11 Vd

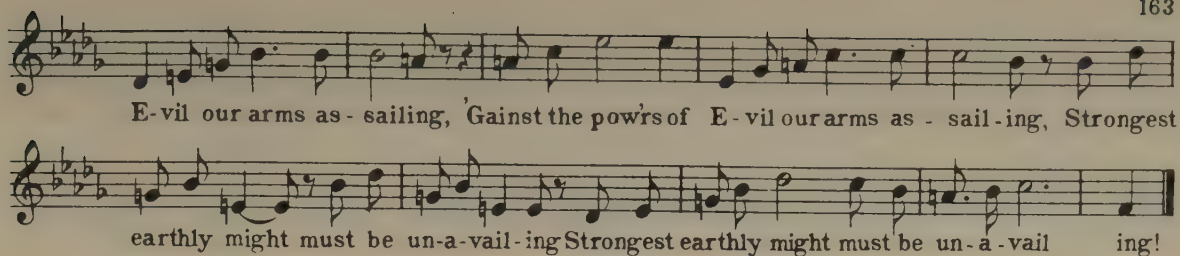


12 Gn

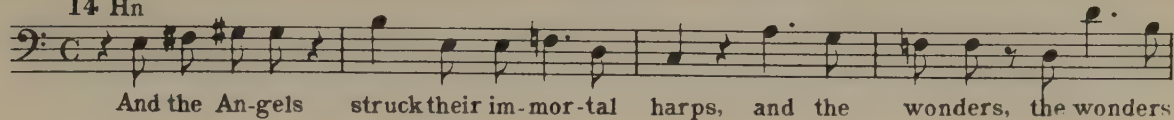


13 Gn

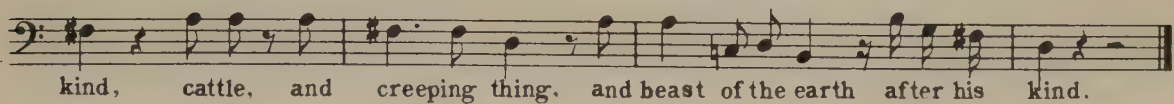
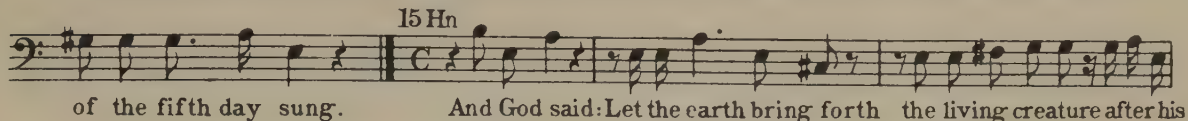




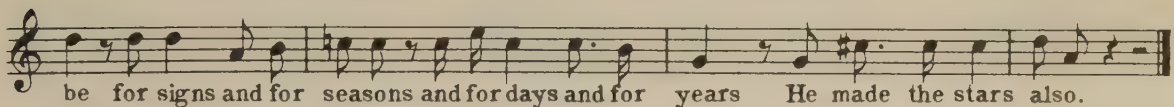
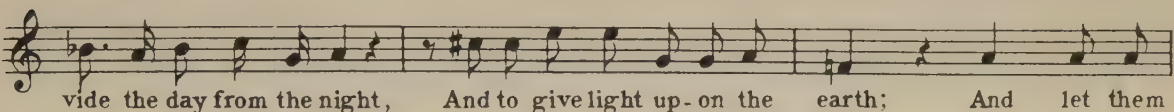
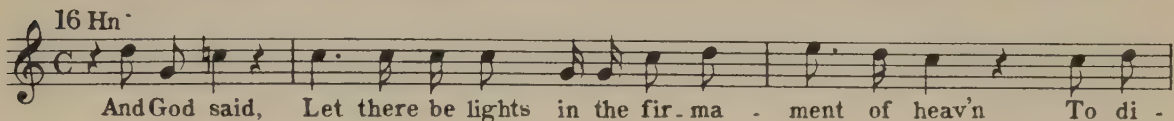
14 Hn



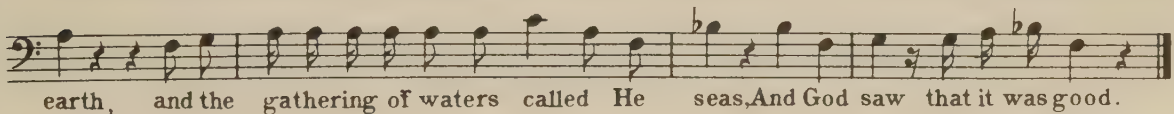
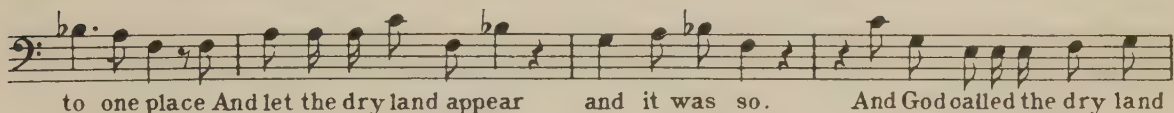
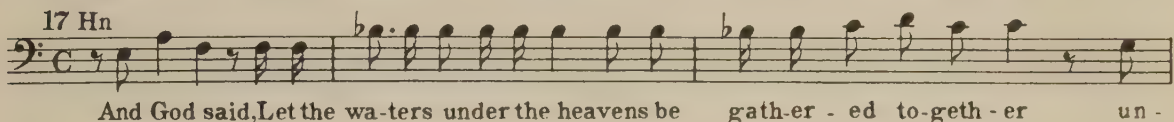
15 Hn



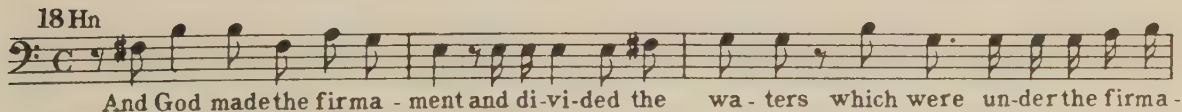
16 Hn



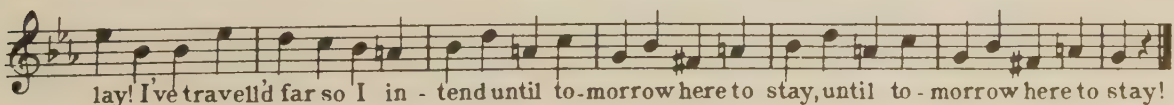
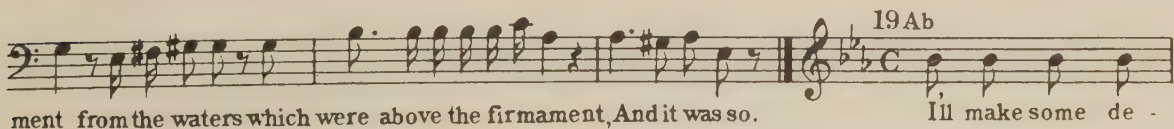
17 Hn



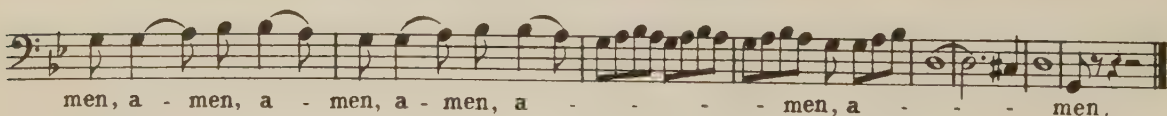
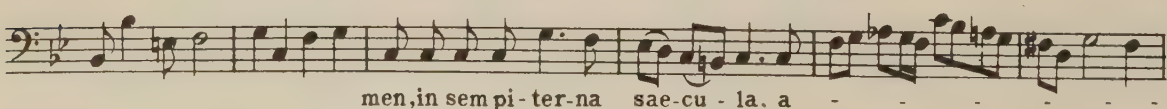
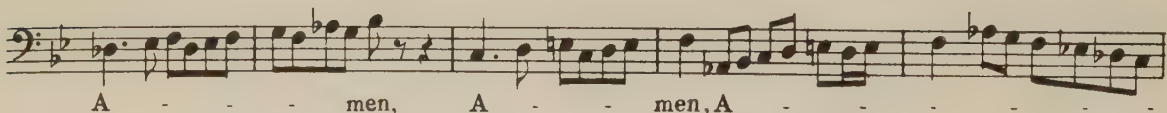
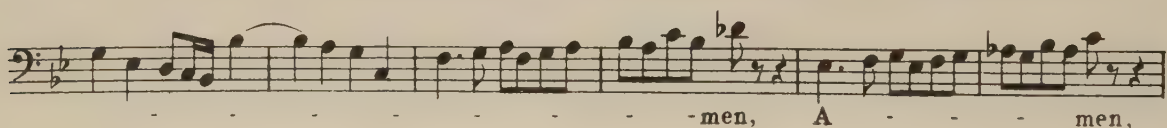
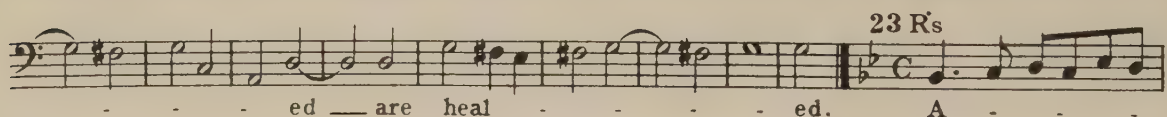
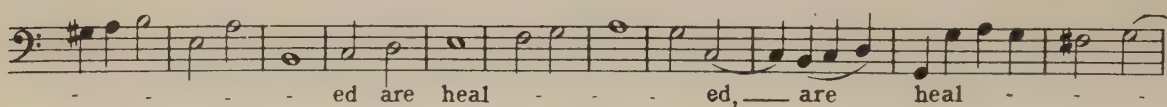
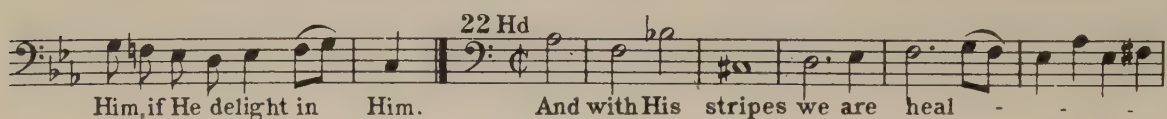
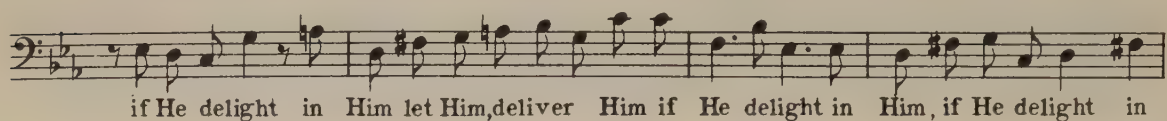
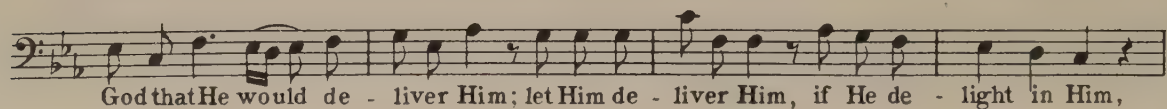
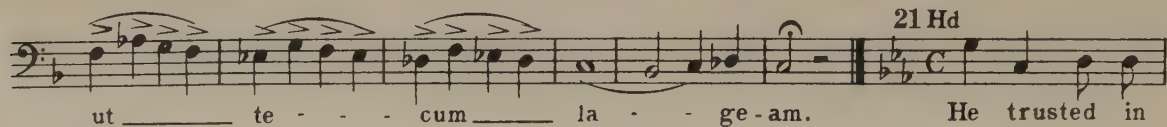
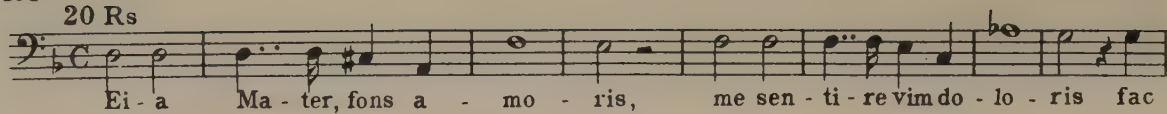
18 Hn



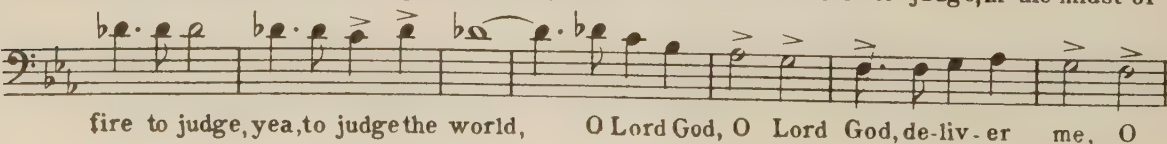
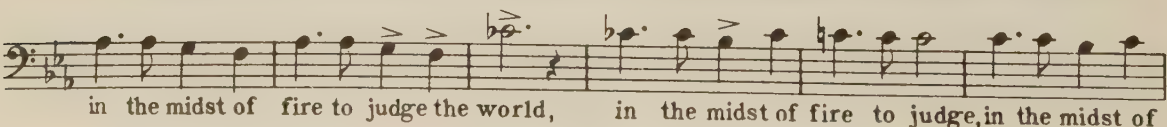
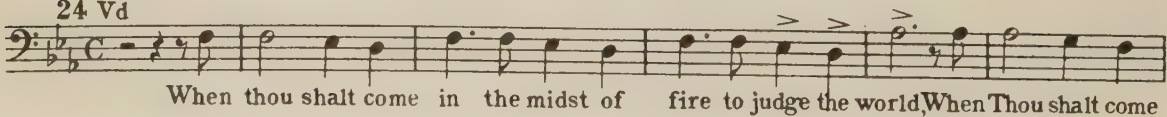
19 Ab



20 Rs



24 Vd



God, deliver me, O God, deliver me, de - liv - er me from death, death e -
 ter - nal in Thy day of Judg - ment. 25 Fr I gath - er in each soul im -

mor - tal, Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on
 high! And which of you, — frail sons ter - restrial, But which of you Can view undis -
 may'd God enthron'd in light ce - les - tial, All His might dis - play'd?

26 Fr Only the meek and childlike soul, Pure in heart and humble in spirit, pure in
 heart and humble in spirit, May en - ter this bright, — ho - ly place.

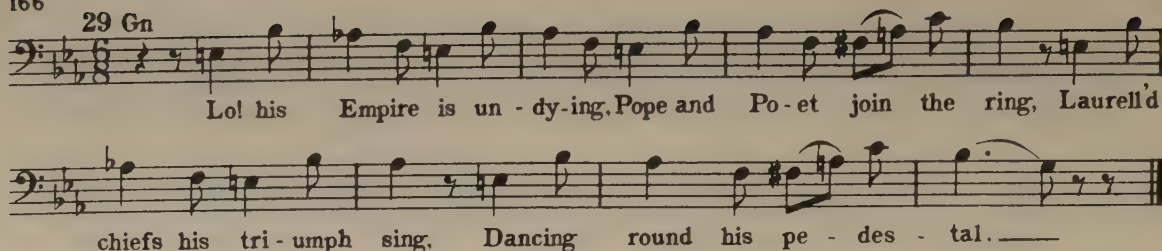
27 Hn But press'd by ardour now he runs. But press'd by ardour now he runs, Nor
 heeds the call and chiding voice, Nor heeds the call and chiding voice. Then scenting, then

scent - ing the game, He sud - den stops. 28 Hd Thy rebuke hath broken his heart,

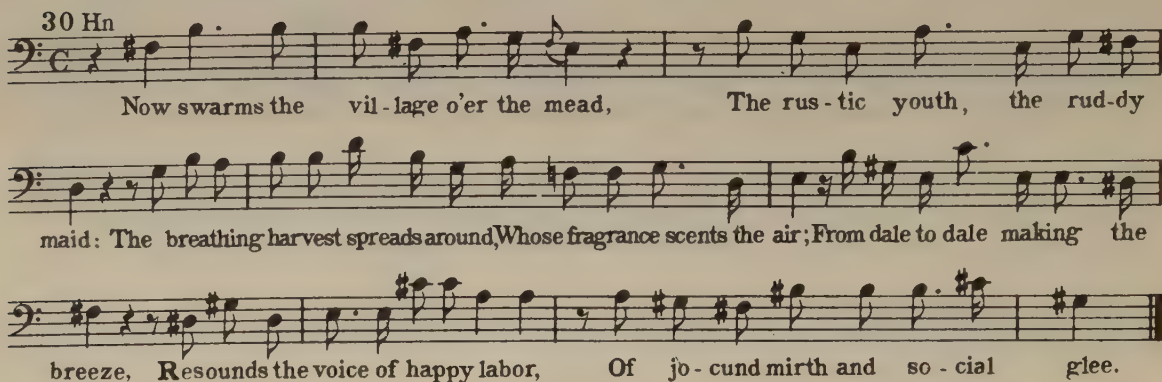
He is full of heaviness, He is full of heaviness, Thy rebuke hath
 broken his heart. He look - ed for some to have pity on Him, but there was no

man: niether found He any to comfort Him. He looked for some to have
 pity on Him, but there was no man, niether found He any to com - fort Him.

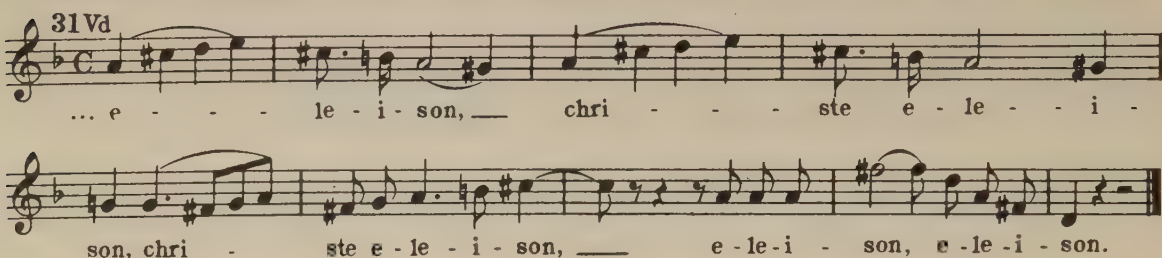
29 Gn



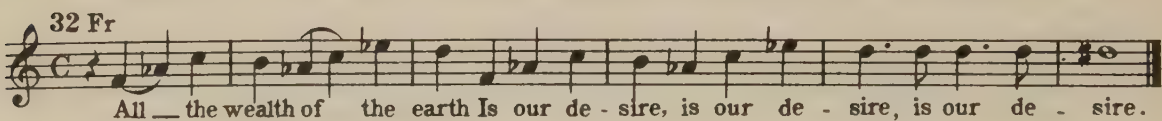
30 Hn



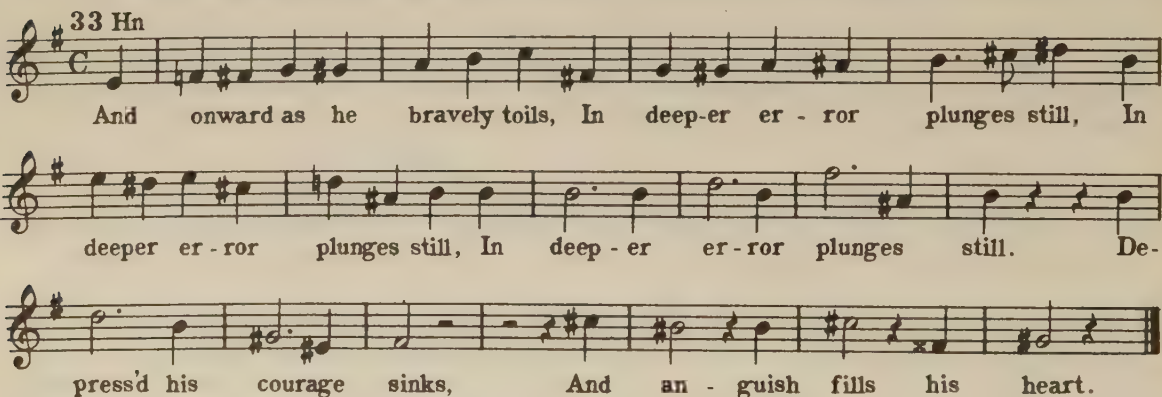
31 Va



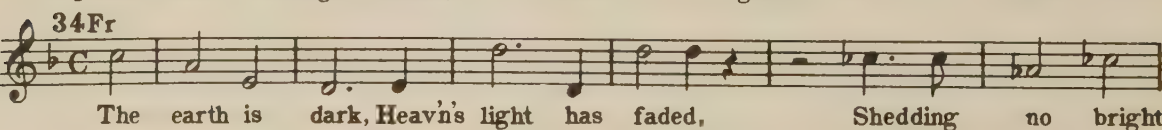
32 Fr



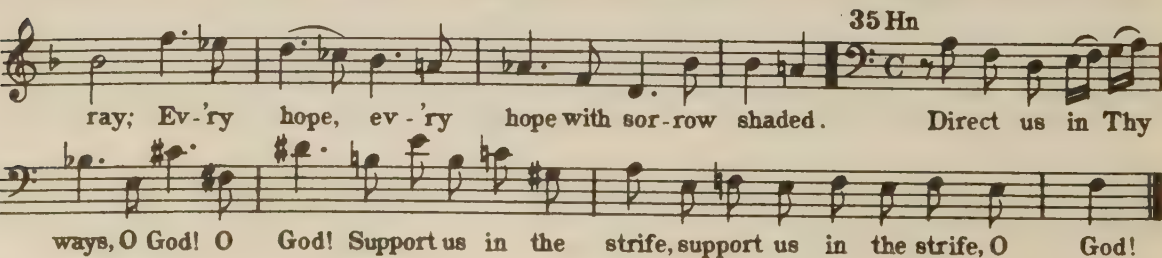
33 Hn



34 Fr



35 Hn





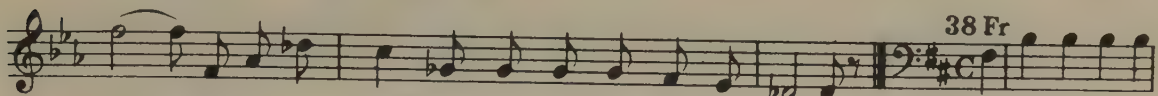
And as of yore, And as of yore See us kneeling, trembling, a - dor - ing,



trembling, a - doring, Bow down once more.

37 Gn

And I, the



frail - est of the frail, Have most need of your for - giveness!

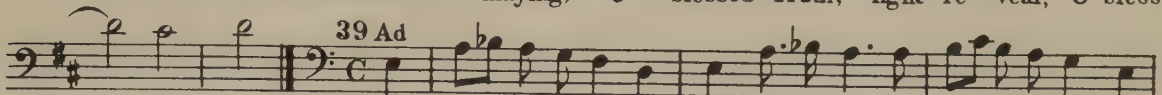
The gods our offerings



spurning, Scorn each bit - ter cry; To souls all dark with doubts dis - maying, To



souls all dark with doubts dis - maying, O blessed Truth, light re - veal, O bless -



ed Truth!

The skipper he blew a whiff from his pipe, the skipper he blew a



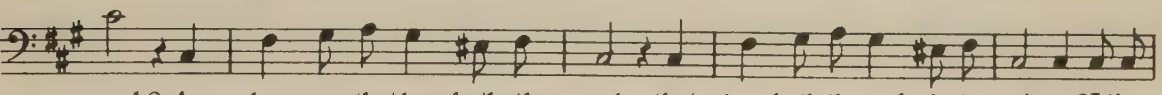
whiff from his pipe, the skipper he blew a whiff from his pipe And a scorn - ful laugh laughed



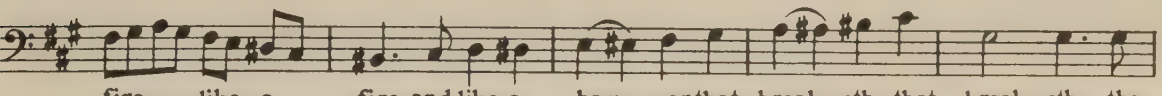
he, And a scornful laugh laughed he, And a scorn - ful laugh laughed he



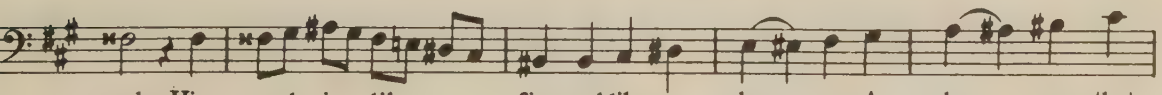
Is not his word like a fire? And like a ham - mer that break - eth the



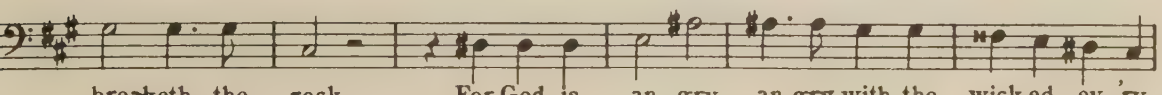
rock? A ham - mer that breaketh the rock, that breaketh the rock in - to pieces? Like a



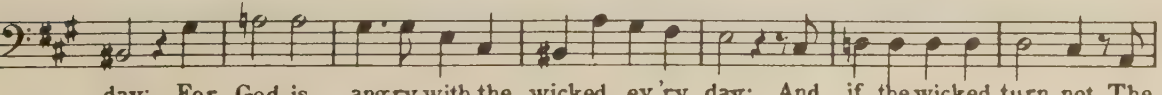
fire, like a fire, and like a ham - mer that break - eth, that break - eth the



rock. His word is like a fire and like a ham - mer, A ham - mer that

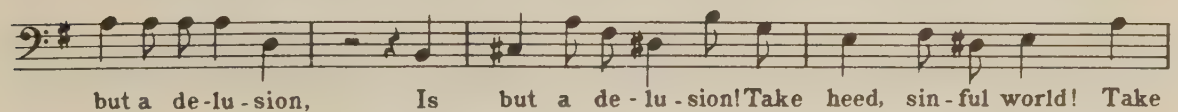
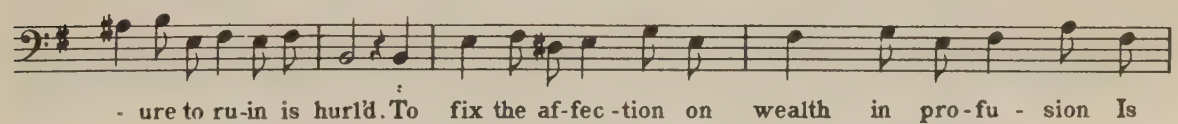
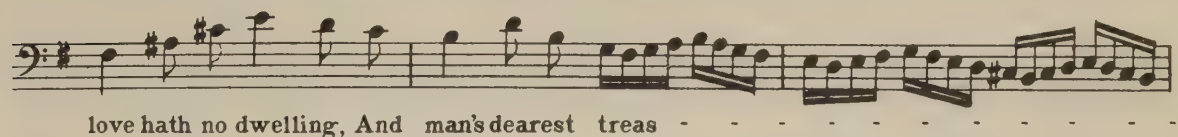
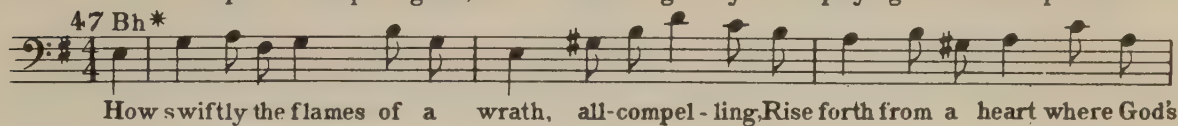
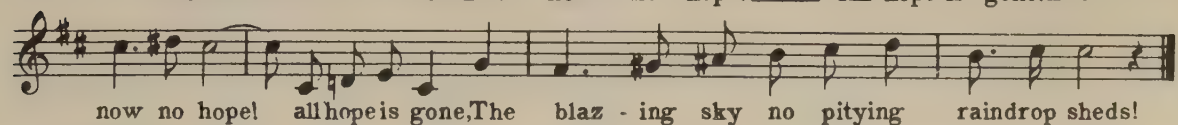
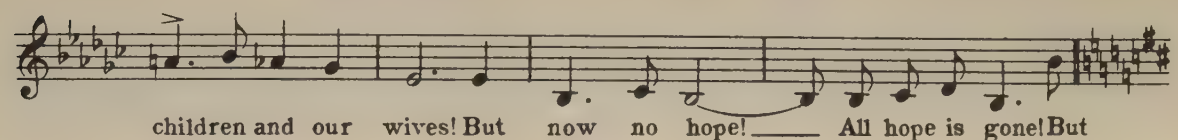
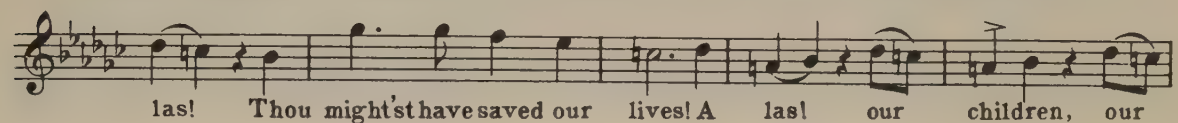
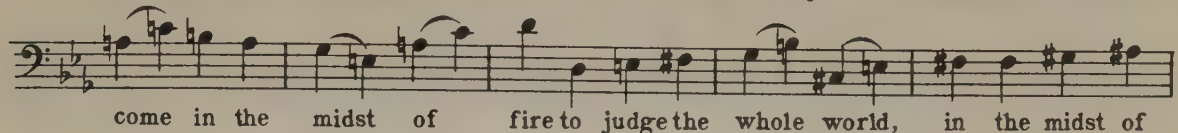
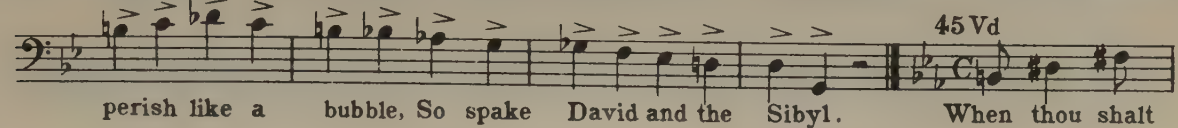
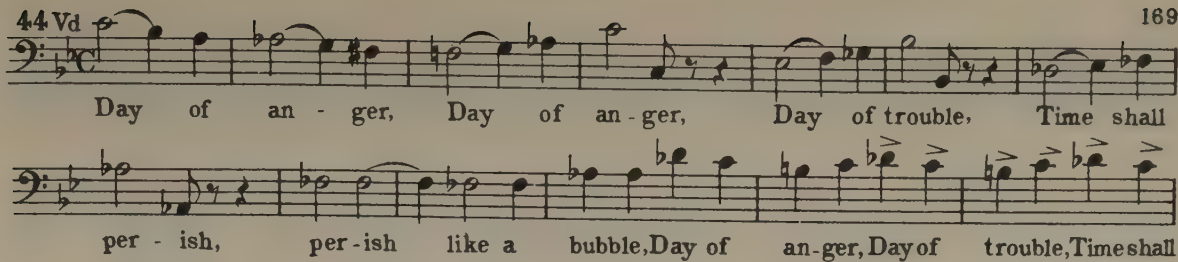


breaketh the rock. For God is an - gry, an - gry with the wick - ed ev - ry



day; For God is angry with the wicked ev - ry day; And if the wicked turn not, The

Lord will whet His sword, will whet His sword; and He hath bent his bow, and
made it read-y, and made it read-y, read-y, Is not His word like a
fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
rock? Is not His word like a fire, and like a ham-mer, a ham-mer that
break-eth the rock? That break-eth the rock, that break-eth the rock; and like a
fire like a ham-mer that break-eth the rock; is not His word like a
hammer that break-eth the rock, is not His word like a hammer that breaketh
the rock in-to pie-ces? Is not His word like a ham-mer that
breaketh the rock? *41 Vd* Grace on whom thou wilt be-stow: Save me Lord with mercy
flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!
42 Gn
What wealth is here, what wealth out-bidding gold, Of peace and love, and innocence untold!
What wealth is here, of peace and love, what wealth out-bidding gold!
43 Ck
'Tis a Jewish woman taken in the vale, And she is passing fair!
She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer-cy gain!



48 Bh*

'Tis he, 'tis he, 'tis he who all a - lone, 'tis he who all a -
lone, a - lone, _____ who
all a - lone, _____
alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a -
lone, _____
_____ all a - lone, all _____ a - lone, to save _____
_____ us, erring mor - tals, by cost-ly sac-ri - fice, to save us, err-ing
mortals, by cost-ly sac-ri - fice. Ye Prin - - - ces, ye Prin - -
- ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him
Lord of all, _____ crown him Lord of all! Ye Princes, now be -
stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin - - -
- ces, now _____ be - stir ye, crown _____ him Lord, O crown _____ him
Lord! Ye Prin - - - - - ces, now be -
stir ye, crown him Lord, O crown him Lord of _____ all!

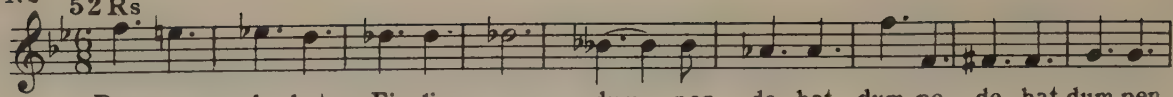
In vis - - ion I be - hold, In vis - - - ion I be -
hold how he, at God's right hand, with lightnings, smites the foe, how he, at God's right hand, with lightnings smites the
foe! In vis - - - ion I be - hold, in vis - - - - ion I be -
hold, how he, at God's right hand, _____ with lightnings smites the
foe, _____ to free his faith - ful peo -
ple from wast - ing care and woe, from wast - ing care and woe,
to free his faithful peo - ple from wast - - - - ing care and woe. I
stand here by the way, and lift my yearn - ing eyes. O
Lord in heav'n a - bove re - ceive my sac - - - - -

50 Be

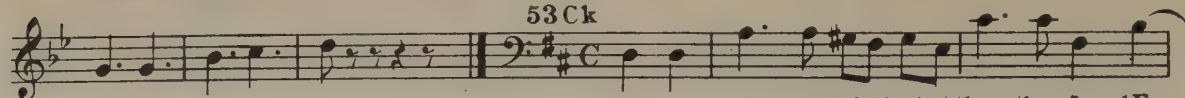
- - - ri - - fic! In - car - nate fiend, what wilt thou now?
What is thy plan, what is thy plan of dire de - struction?

51 Ck

Not as the Con - queror comes, They the true hearted came, Not with the roll of the
stirring drums And the trumpet that sings of fame; Not as the fly - ing come in si - lence and in
fear, They shook the gloom with their hymns of loft - y cheer.

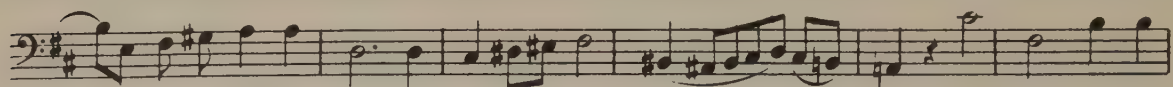


Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen -

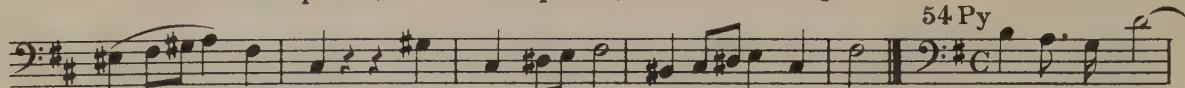


de - bat Fi - li - us.

They have left unstain'd what there they found Free-



- - dom to worship God, to wor - ship God, wor - ship God, to wor - ship, to

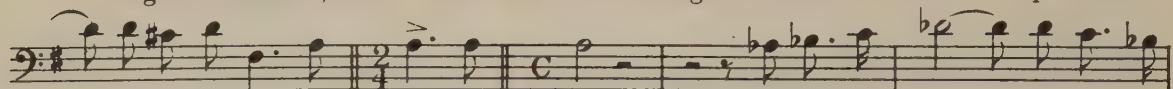


wor - ship God, to wor - - - ship God.

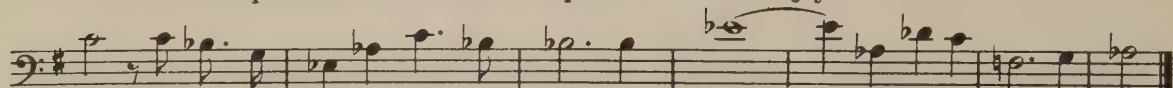
Mu - sic the fierc-



- est grief can charm, And fate's se - ver - est rage disarm. Music can sof - ten pain to ease,



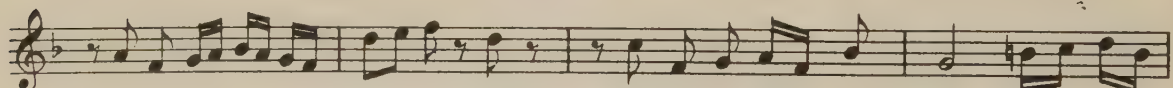
— And make despair and mad - ness please. Our joys be - low it can im-



prove, And an - te - date our bliss a - bove, and an - - te - date our bliss a - bove.



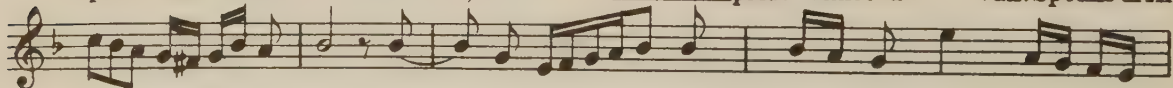
At a ges - ture of his fin - ger, man's de - vi - ces halt and fail. At



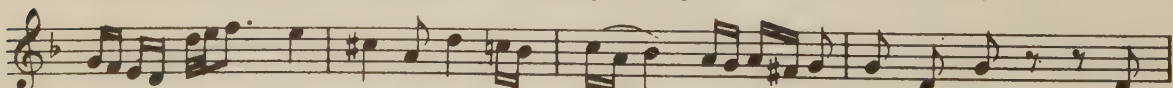
a gesture of his fin - ger, man's de - vi - ces halt and fail Pow'r and



pride can - not a - vail, — pride cannot a - vail. Speaks th'Al -



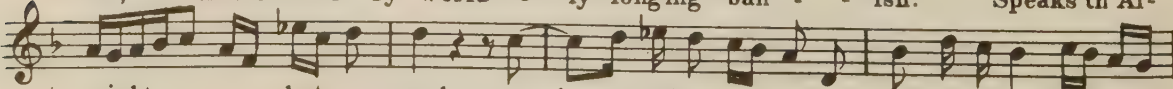
might - y but a word, speaks th'Almight - y but a word, All His



foes in rage, must vanish, Ye that have His message heard, Forthwith, forth-



with, forthwith ev'ry world - ly longing ban - - ish. Speaks th'Al -



might - y but a word, speaks th'Almighty but a word, but a word All his

foes, in rage, must van-ish. Ye who have His message heard, Ye
 who have His message heard, Ev - 'ry worldly longing ban-ish. De -
 po - - - - su-it, de - po - - - - su-it, po -
 ten - - - - tes de se - - - - de et ex-al-ta - - -
 - - - - - vit hu - mi -
 les. De - po - - - - su-it, de - po - - - -
 - su-it po - ten - - - - tes de se - - - - de et
 ex-al - ta - - - - - vit, et-ex - al -
 tavit hu-mi - les, — et ex-al-ta - - - - vit hu-mi-les.

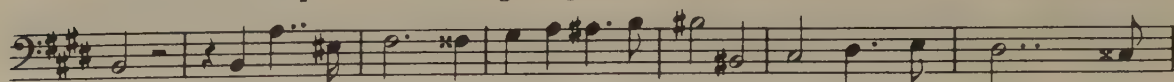
57 Wg

Thro' waves that rage, and winds that blus-ter, O-ver the wat-ry waste I rove; What
 respite? That I cannot tell thee, Scarce do I count how seasons move. I can-not name,
 name, Shouldst thou de-mand it. The man-y seas I've wander'd o'er: The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na-tive shore! The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na-tive shore!

58 Wg



Out from the depth of darkness gazing upward, Sore have I long'd a love like her to



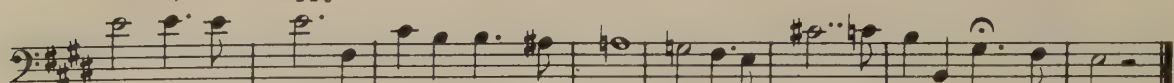
gain; A beating heart was left me, for my torment, That I might still a -



wake to all my pain! This quenchless flame I feel within me burn - ing,

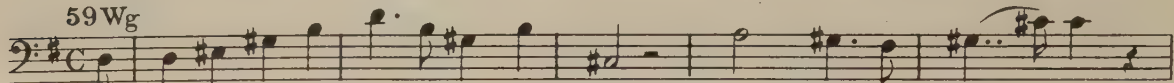


Can I, un - happy one, love dare to call it? Ah no! It is but longing for re - lease,

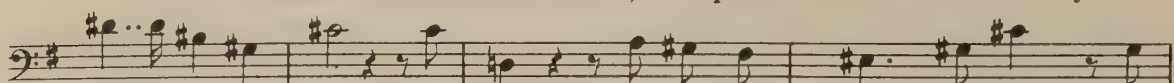


That I thro' such an angel might have peace, that I thro' such an angel might have peace!

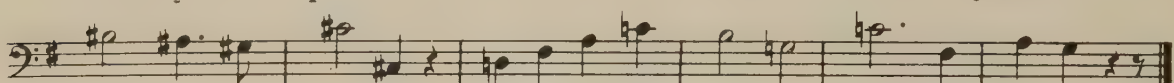
59 Wg



A store of rarest treasures shalt thou see, pearls rich and cost - ly,



stones beyond com - pare. Be - hold, and so con - vince thyself how

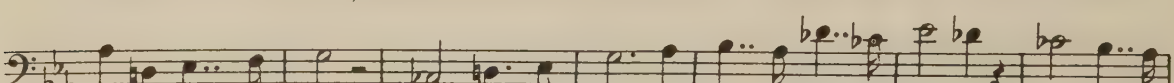


great is their val - ue. All these for a friend - ly roof I give thee.

60 Wg



Thee I be - seech, Kind angel sent from heav - en, Thou, who for me didst



win un - look'd for grace, Was there a fruitless hope to mock me giv - en, When thou didst



show me how to find re - lease? Thee I be - seech, Kind an - gel sent from heaven,



Thou who for me didst win un - look'd for grace; Was there a fruit - less

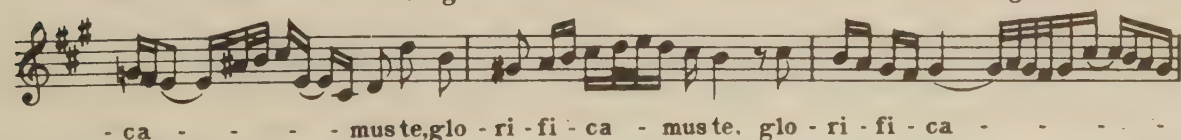
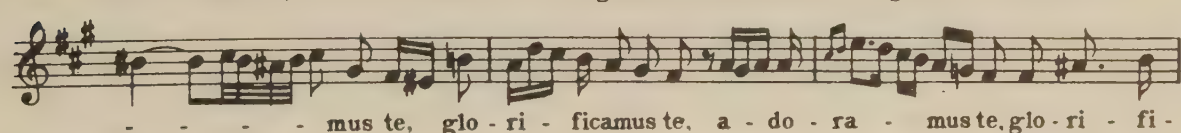
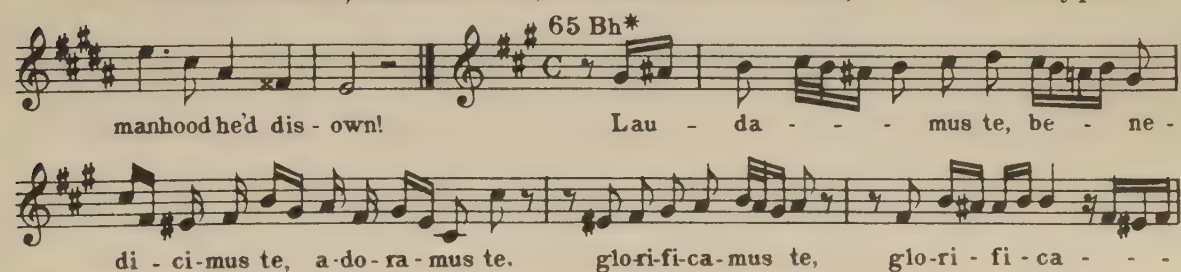
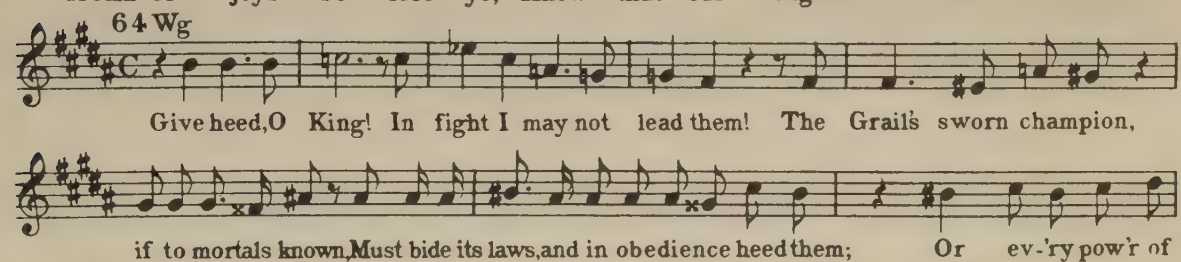
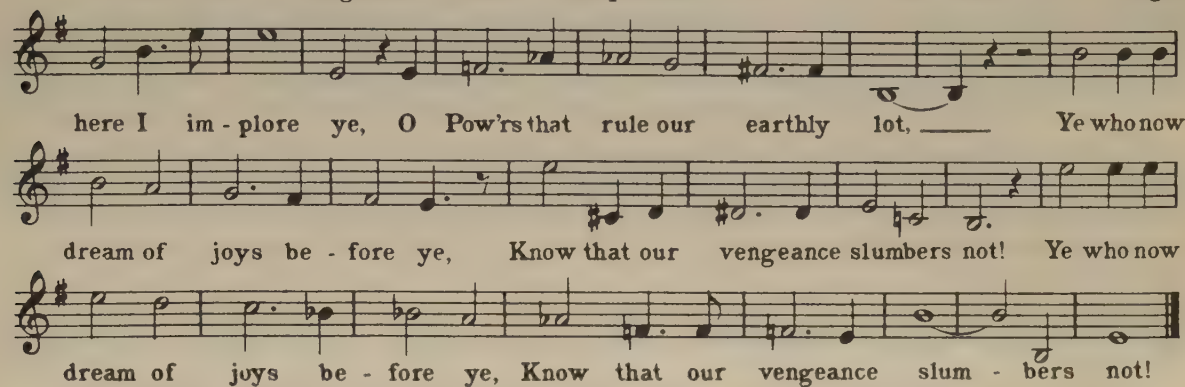
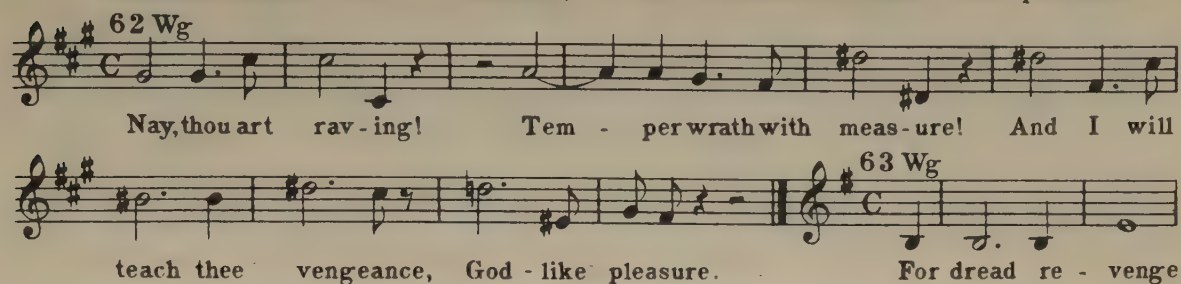
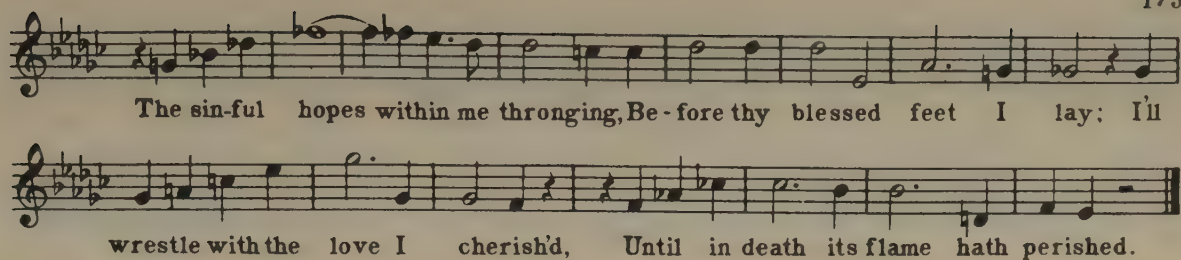


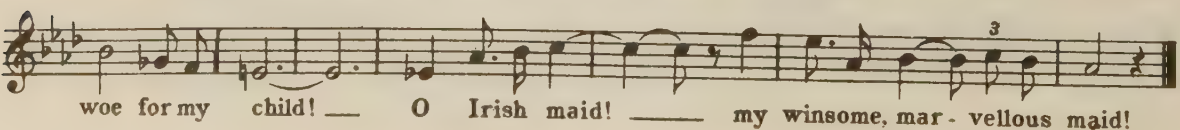
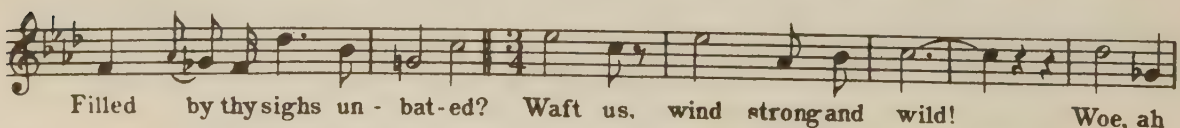
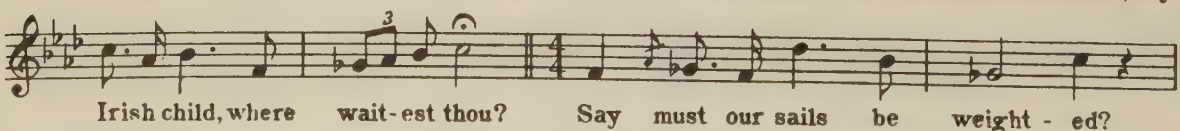
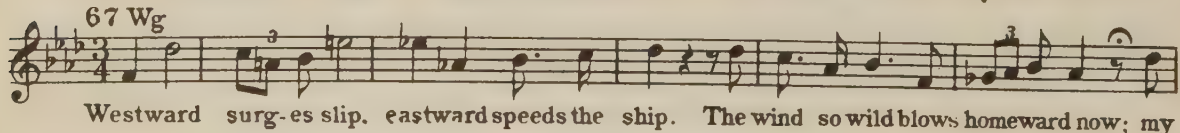
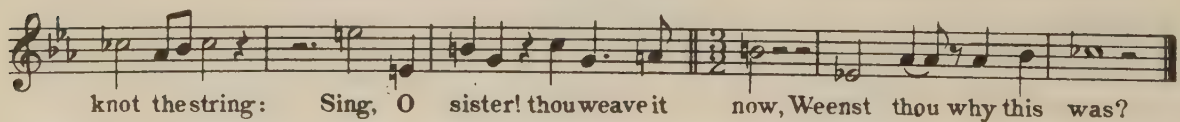
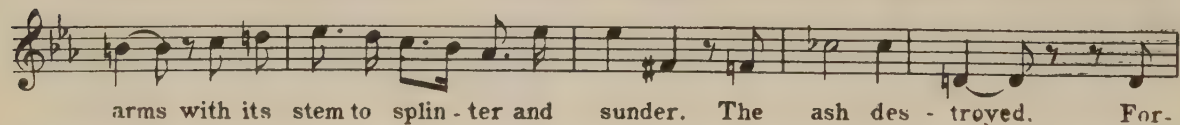
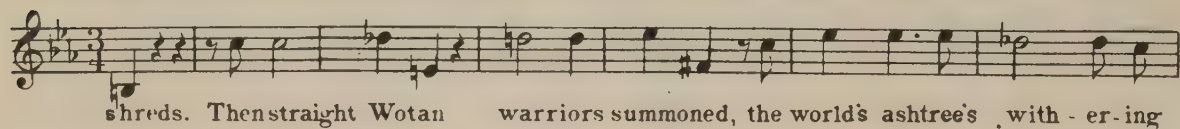
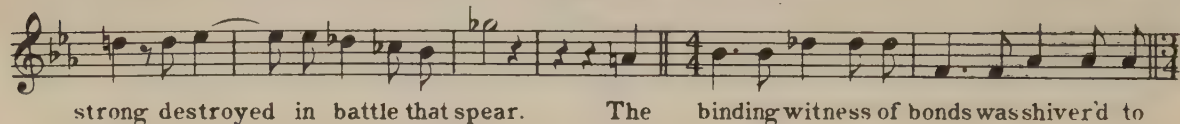
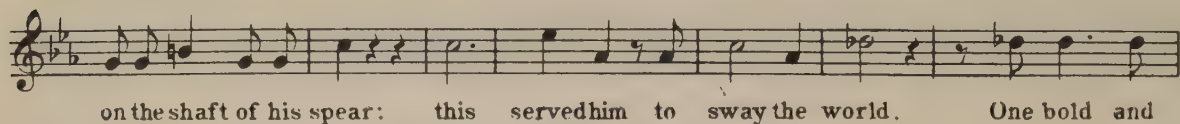
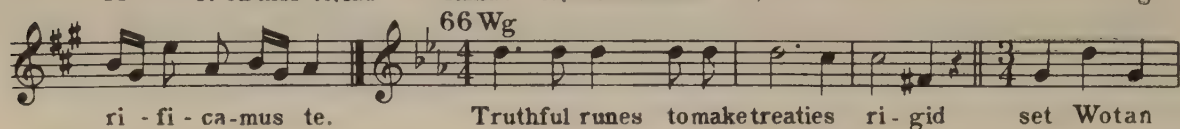
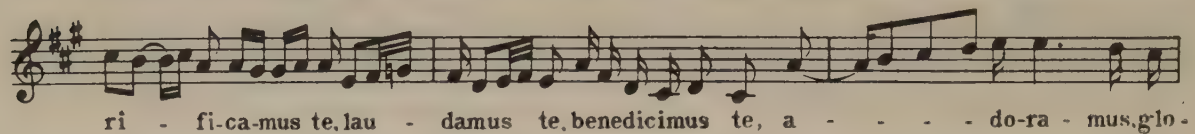
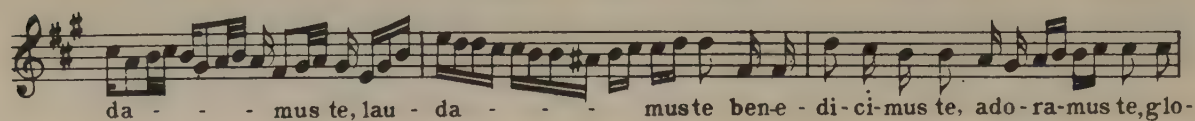
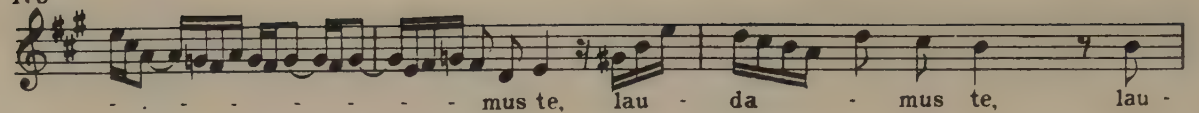
hope to mock me giv - en, When thou didst show me how to find re - lease?

61 Wg



If vain desires and earthly longing Have turn'd my heart from thee a - way,





TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts

1 Hd

For sportive play, _____ for sportive play, _____

Forsportive play, _____ for sportive play, _____ for sportive play. _____

_____ for sportive play we now pre-

_____ for sportive play we now pre-

2 Hd

pare.

pare. Thou heedest but thy fan -

Thou heedest but thy fan -

cy, heedest but thy fan - cy but thy fan -

3 Hd

cy, but thy fan - cy. A men, a

cy, but thy fan - cy. A men,

men, a men, a men, a

a men, a - men, a -

4 Hd

men, a - men, For we turn

men, a - men. For we turn

ed ev-'ry one to his own way.

ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op-pres-

But thou comfortest my heart in its op-pres

sion, its op-pres-

sion, its op-pres-

6 Bh

sion. A -

sion. Praise and hon-or and glo-ry and pow'r be

men. Praise and hon-or and glo-ry and

un-to God for-ev-er and for-ev-er more. A

pow'r be un-to God for-ev-er and for-ev-er more!

men.

Age un-to age telleth forth all the wonders of thy glo

Age un-to age telleth forth all the wonders of thy glo
ry, and re-joic eth in thy might.

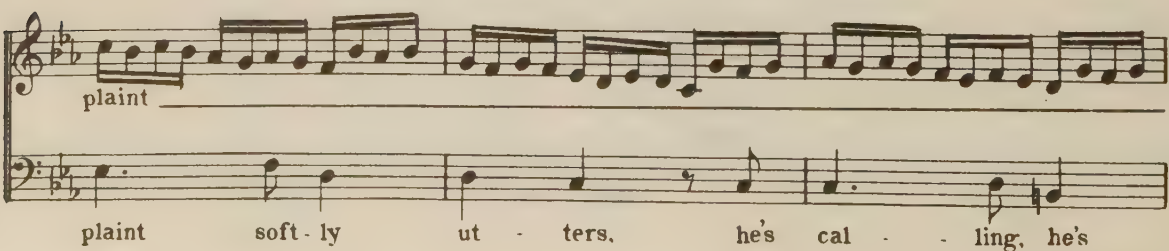
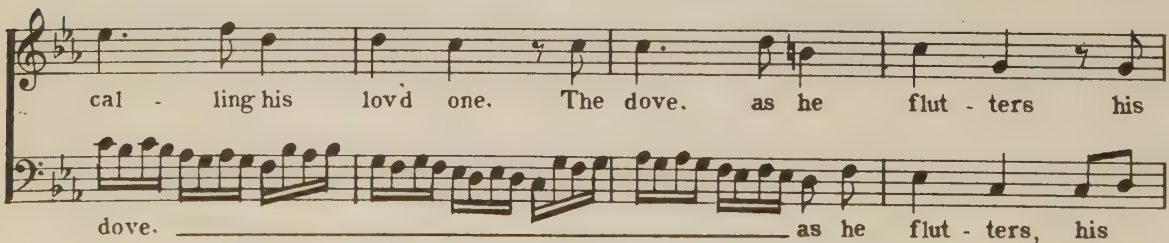
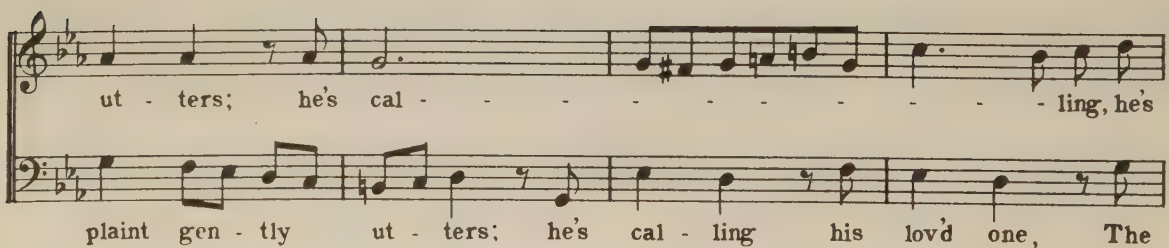
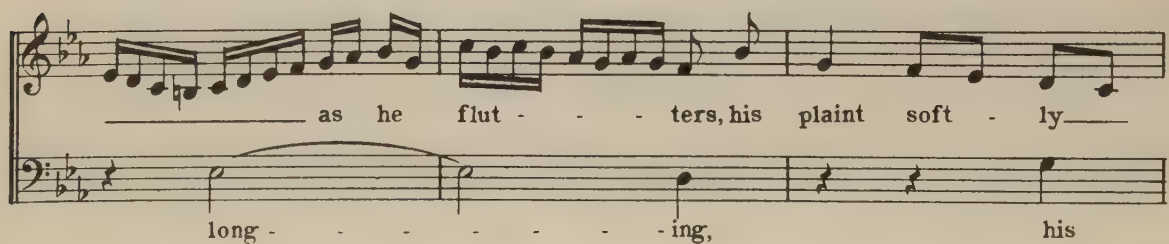
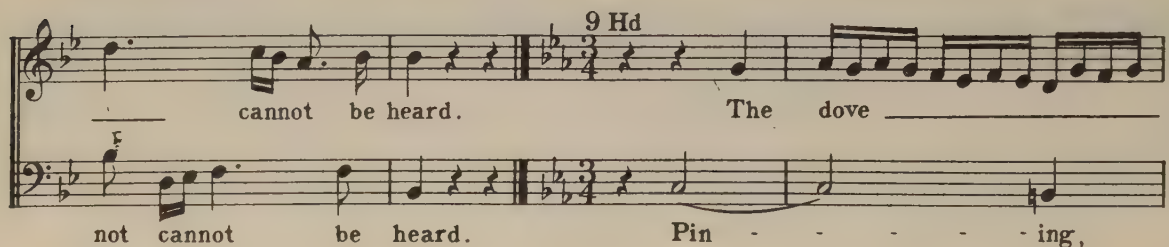
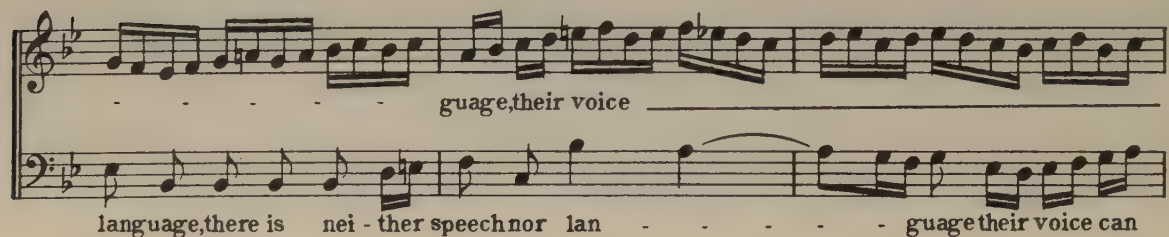
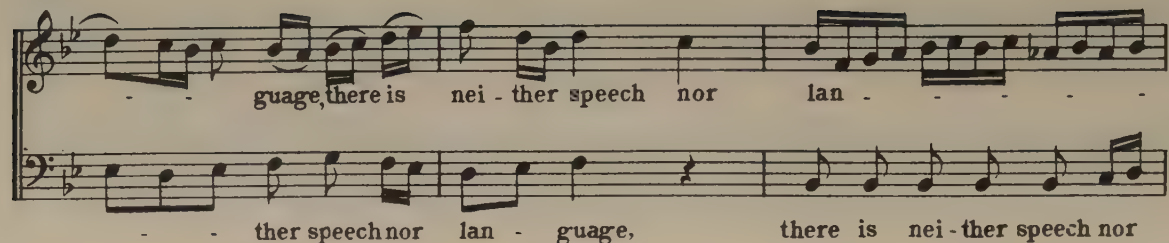
ry; and re-joic eth in thy
Age un-to age tell-eth forth all the wonders of thy glo

might, and re-joic eth in thy might, in thy might,
ry, and re-joic

re-joic eth, re-joic eth in thy might,
eth in thy might, and re-

and re-joic eth, and re-joic eth in thy might.
joic eth, and re-joic eth in thy might.

8 Bh
There is neither speech nor language, there is nei-ther speech nor lan
Nei ther, nei



soft-ly ut-ters he's cal-ling
cal-ling his lov'd one, he's cal-ling

10 Hd
his lov'd one. Love now u-nit
his lov'd one. Love now u-nit

eth a hap-
eth, Love now u-nit-

py pair hap- py pair. Love now u-nit-
eth a hap- py pair, Love now u-nit- eth, Love

eth, Love now u-nit- eth, u-nit- eth, Love now u-
now u-nit- eth, Love now u-nit- eth, u-nit- eth.

nit-
Love now u-nit- eth Love now u-

eth a hap- py pair.
nit eth a hap- py pair.

11 Mz

Christe e - le - - - - -

Ky - ri - e e - le - - i - son, e - le - - - - -

i - son, Ky - ri - e e - le - i - son, e - le - - - - -

i - son, e - le - i - son, Christe e - le - - - - -

i - son, e - le - i - son.

i - son, e - le - - i - son.

12 Be*

In glo - - - - -

In glo - - - - ri - a Dei pa - tris, a - - - - men, a - - - - -

ri - a Dei, a - - - - men.

13 Bh

ri - a Dei, a - - - - men.

men a - - - - men Ky - ri - e e - le - - - - -

i - son, Ky - ri - e e - le - - - - i - son, e - - - - -

i son, Ky - ri - e e - le - i - son, e - le - i - son.

le - - - - i - son, e - le - - - - i - son.

Ky-ri - e elei - - - son, ele - i -

Ky-ri - e e - lei - son, e - le - i - son, e - - - le - i - son, Ky - - ri -

son, e - - - - le - i - son, e - - - - le - i - son

e e - le - - - i - son, e - le - - - - i - son

15 Bh

Cum sancto Spi - - ri - tu in glo - - - - -

Cum sancto spi - ri - tu in glo - - - -

- ria Dei Patris, A - men, a - - - - -

- - - - - ria Dei Patris A - men a - - - - - men

- - - - - men

16 Bh*

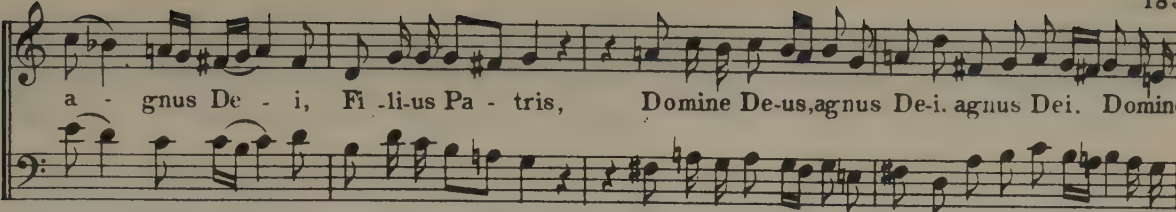
Chri - ste e - le - - - i - son, ele -

Chri - ste e - le - - - i - son, elei - - - - -

i - son, Chri - ste, Christe, e - le - - - i - son, ele -

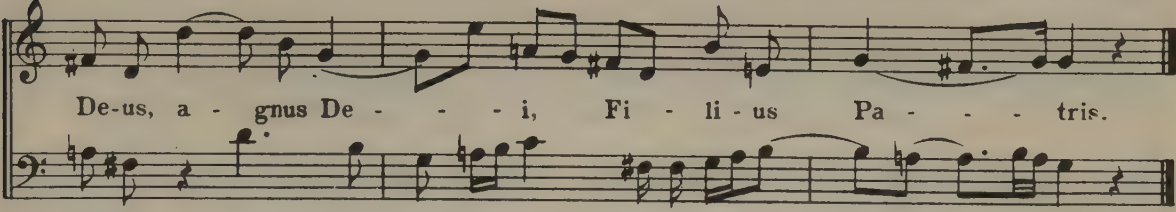
- son, Chri - ste, Christe e - le - - - i - son, ele -

i-son, e-le- i - son, e-le- i - son, Christe e-le- i - son.
 - i-son, e-le- i - son, e-le- i - son, Christe ele - i - son, Christe ele - - -
 Christe e-le - - i-son, e-le-i-son, ele - i - son, e-le - i-son, Chri-
 - i-son, e-le-i-son, e-le- i-son, e-le - - i-son, Christe ele - - i-son, Christe e-le- -
 te ele - i-son, Christe ele - - - - i-son, Christe ele - - i-son, e-
 - - - i-son, Christe e - - - - i-son, Christe e -
 le - i - son, e - le - - - i-son, Chri - ste, Chri-ste, e-le - - - -
 le - i - son, e - le - - - i-son, Chri - ste, Chri-ste, e-le - - - -
 - - - i-son, Christe e-le - - - - i-son, e -
 - - - i-son, Christe e - le - - - i-son, e -
 le - - i-son, e-le - - - i-son, Christe e - le - i - son.
 le - i - son, e-le - - - i-son, Christe e - le - i - son.
 17 B $\flat$
 Do - mi-ne De - us, a - gnus De - i, Do - mine De - us, agnus De - - i,
 Do - mine De - us, a - gnus De - i, Do - mi-ne De - - - us, agnus De - i,



a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine

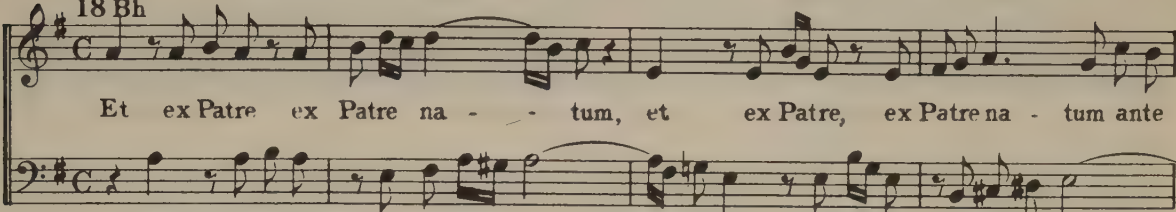
a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine



De - us, a - gnus De - - - i, Fi - li - us Pa - - - tris.

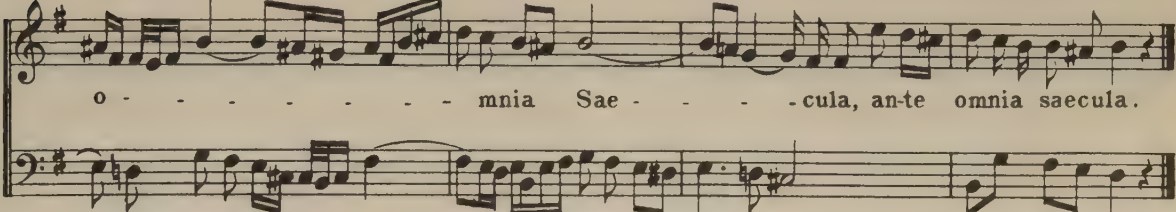
De - us, a - gnus De - i, Fi - li - us Pa - - - - - tris.

18 Bb



Et ex Patre ex Patre na - - - tum, et ex Patre, ex Patre na - tum ante

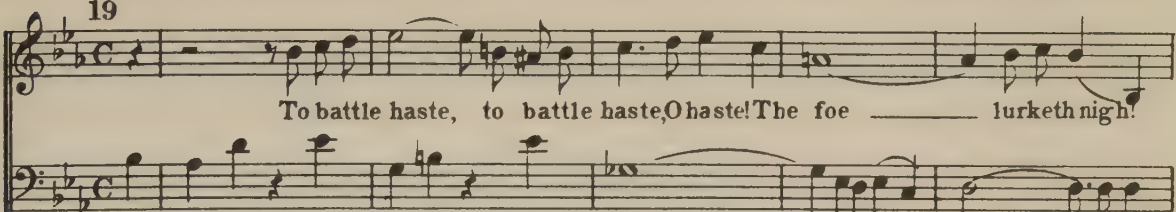
Et ex Patre, ex Patre, na - - - tum et ex Patre, ex Patre, na - -



o - - - - - mnia Sae - - - - cula, ante omnia saecula.

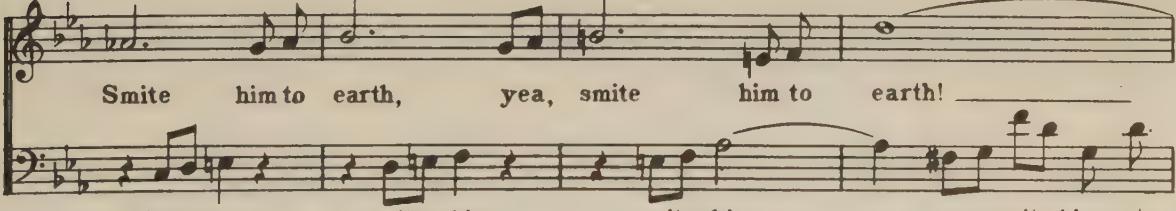
- tum, ante o - - - - - minia sae - - - - - cu - la.

19



To battle haste, to battle haste, O haste! The foe _____ lurketh nigh!

To battle. to battle, O haste! _____ The foe lurk - eth nigh.



Smite him to earth, yea, smite him to earth! _____

Smite him, smite him, smite him, _____ yea, smite him to



_____ To battle haste, _____ to battle haste, _____ O haste! The foe, the foe, lurk - eth, _____

earth! _____ To battle haste, _____ to battle haste, _____ haste! _____ The

20 Fr

lurk - eth nigh! — Now,as of yore, now,as of yore, Thy people
foe lurketh, lurketh nigh! Nowas of yore, now as of yore,

trembling and a - dor - ing, Bow — down once more —
Thy people,trembling and a - doring, Bow down once more —

21 Fr*

Our sacrifices spurn - ing, Silent to our cry, Our sac - ri - fi - ces
Our sacri-fi-ces spurn - ing, Silent to our cry, Our sac - ri - fi - ces spurn - ing.

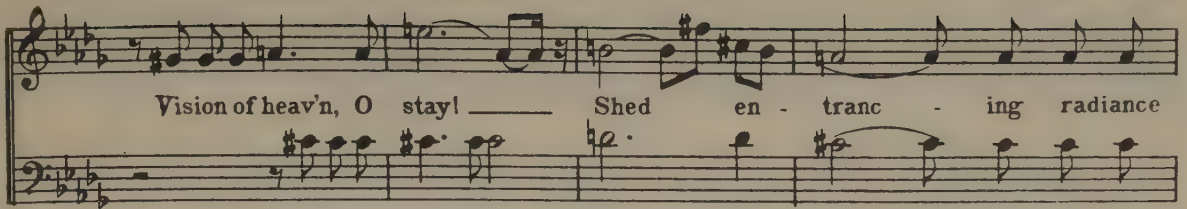
spurn - ing, Silent to our cry, Ye gods, to us in darkness lying, ye
Silent to our cry, ye gods, to us in darkness lying, ye gods, to

gods, to us in darkness lying, send the light,the bless - ed truth.
us in darkness lying, O send the light, — send the light,the bless - ed truth.

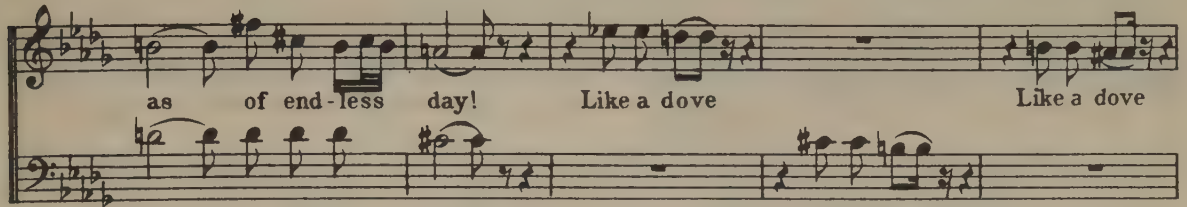
22 Cb

Dream of de - light, — en - kind - ling the soul, O why canst thou
Dream of de-light, en - kindling the soul, — O why canst thou not

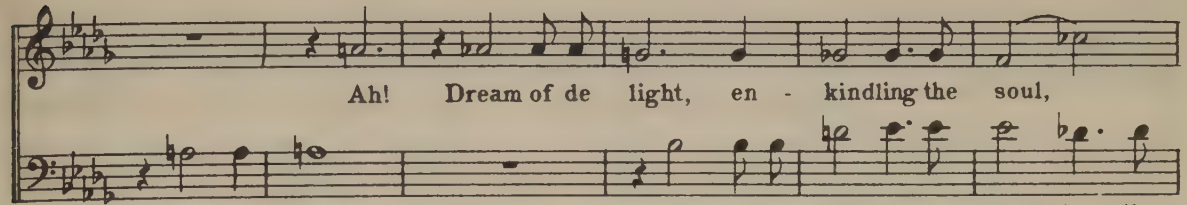
—not ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!
ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!



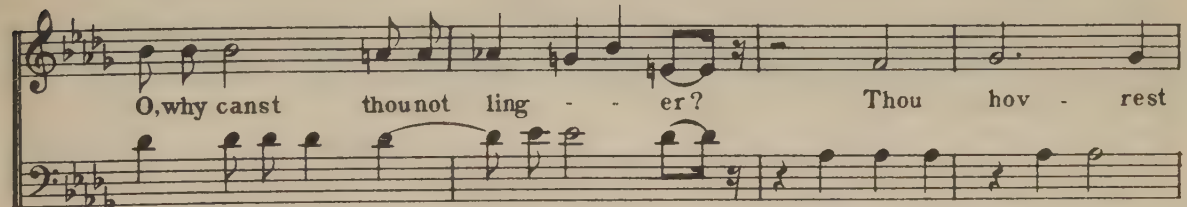
Vision of heav'n, O stay! Shed en - tranc - ing radiance



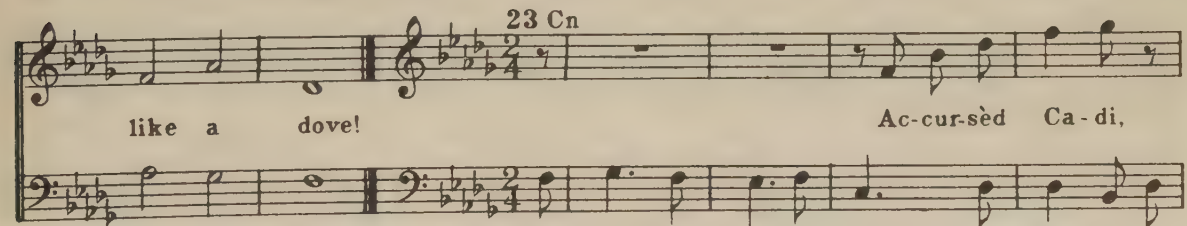
as of endless day! hov'rest thou,



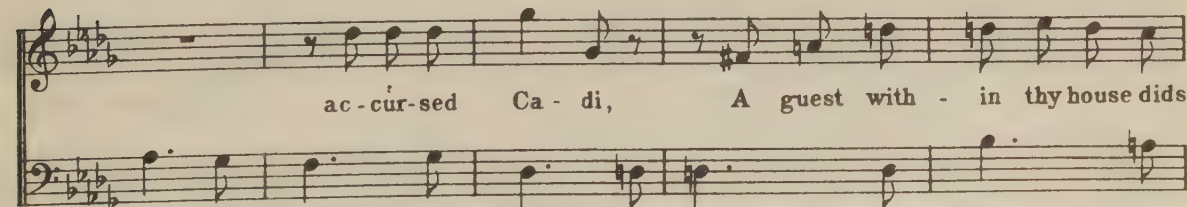
hov'rest thou, Dream of de - light, en - kind - ling the



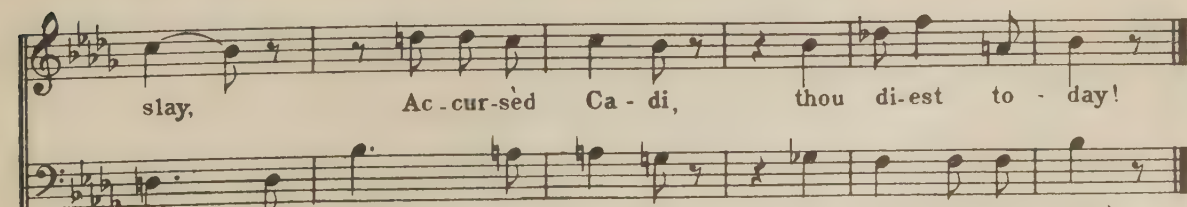
soul, O, why canst thou not ling - er? Thou hov'rest a - bove



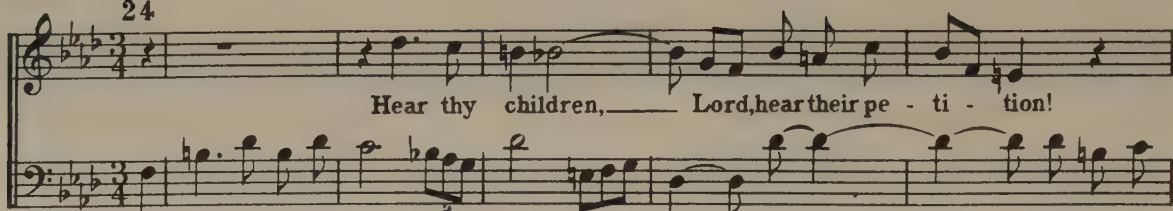
like a dove! Ac - cur - sèd Ca-di, who, cold-hearted, A



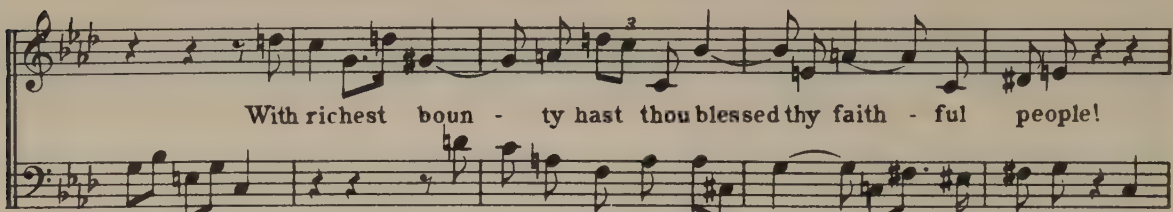
guest with - in thy house didst slay, 'Tis time that



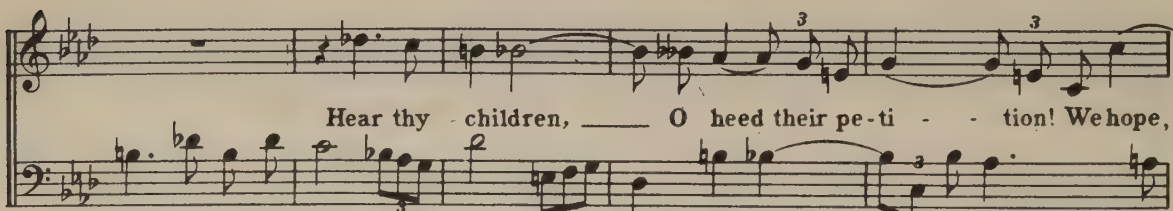
thou and life were part-ed; Thou di - est to - day!



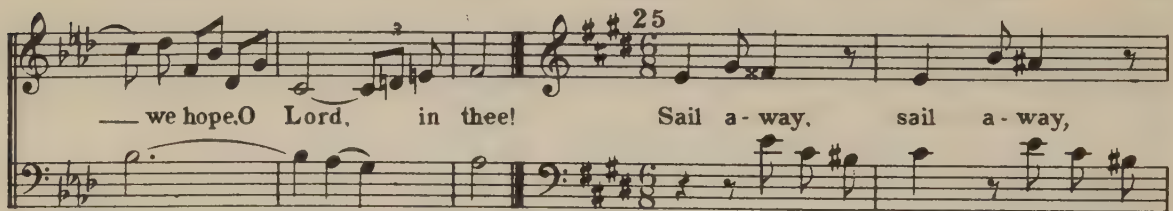
We hope, O Lord in thee, we hope, we hope, Lord _____ we hope, O



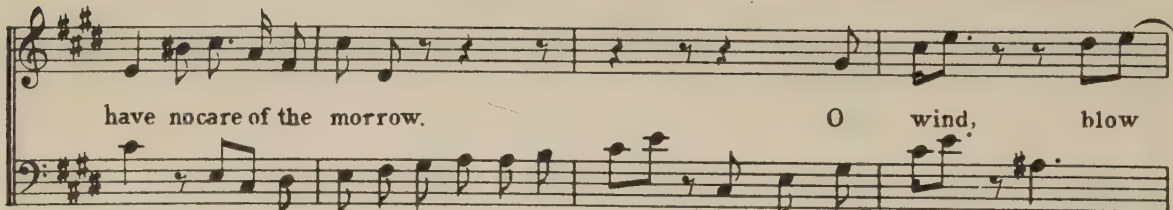
Lord in thee. With bounty hast thou blessed thy _____ faith-ful people! We



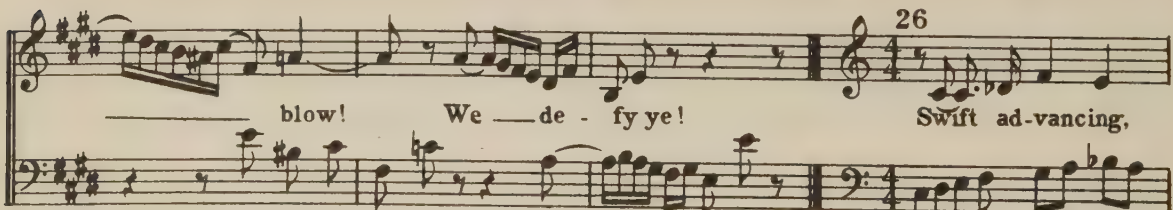
hope, O Lord in thee, we hope, we hope, O Lord. _____ in thee, we



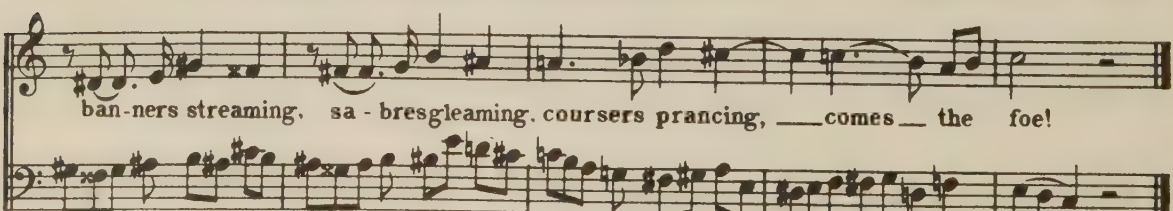
hope _____ in thee! Now to the east, now to the



west. All is one to the men of the sea. Storm, beat, and wind, blow!



Storm, beat, and wind, blow! We _____ de-fy ye! Swift ad-van-cing,



ban-ners streaming, sa-bres gleaming, coursers prancing, comes _____ the foe!

27

Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay, nay, they dare not, nay, they dare not heed the call! Nay, nay, they dare not heed the

Hide not in dread, cowards all! Here be - hold me ready! Hide not, -

call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the

Come, ye cowards all! Who hath strength to win the

bat - - tle? Who ah! who can quell, quell the strife?

bat - - - tle? Who. ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis

can quell, can quell the strife? Let the port - cul - - lis

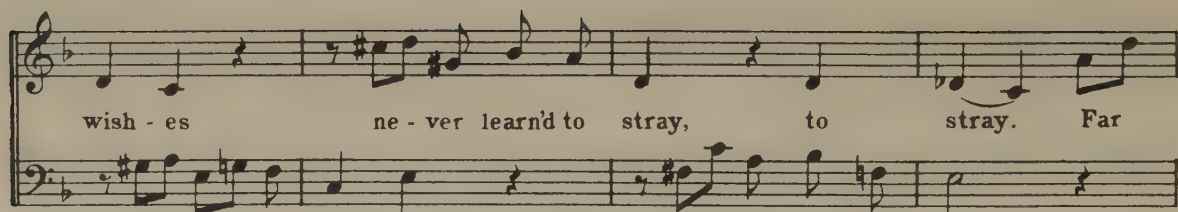
30

fall! He shall not, he shall not es-cape us now! Far from the

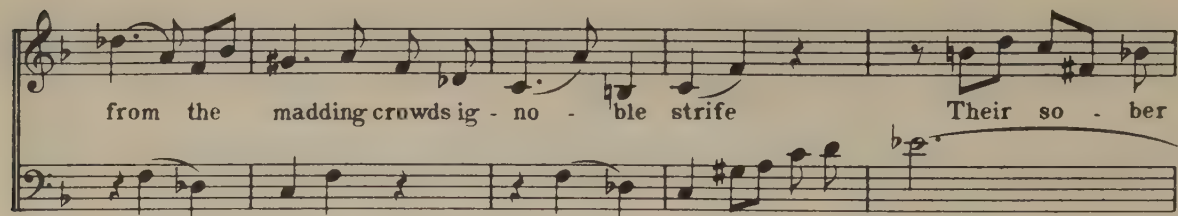
fall! He shall not es-cape us now! Far

mad - ding crowd's ig - no - ble strife, Their so - ber

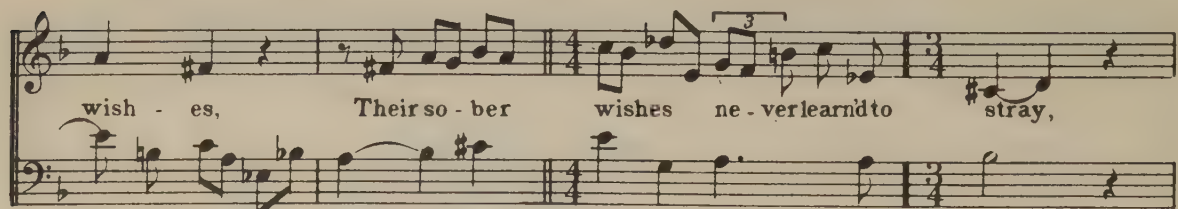
far, far from the madding crowd



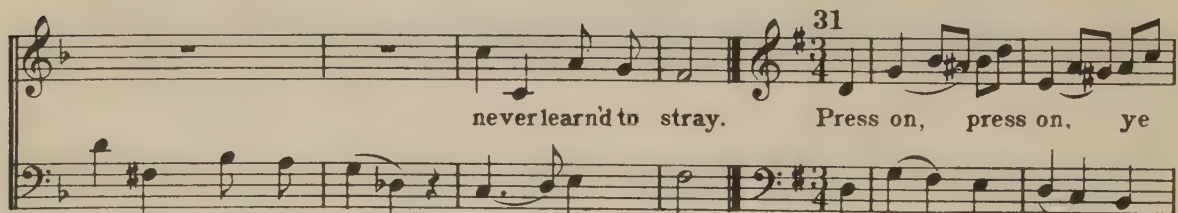
Their so - ber wish - es ne - ver learn'd to stray



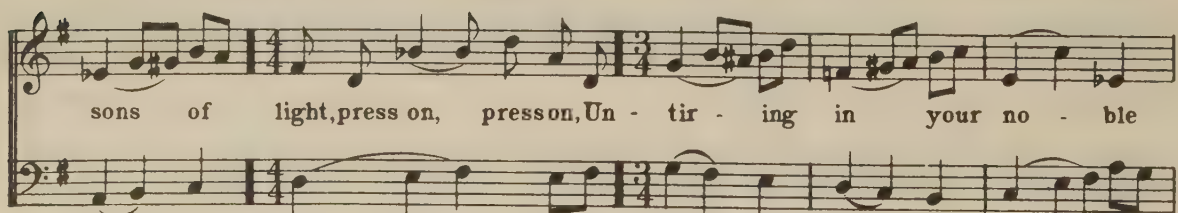
Far, far, far from the madding crowd



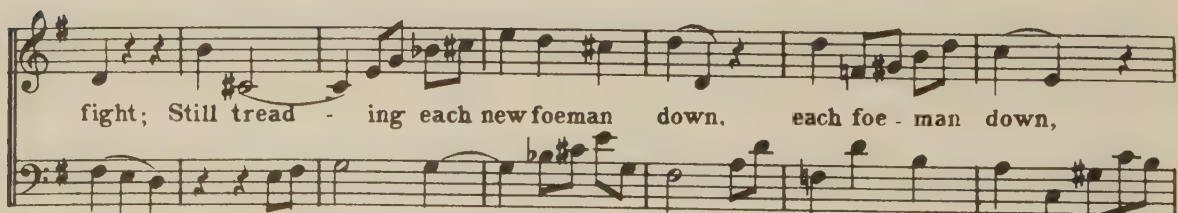
— Their so - ber wish - es ne - ver learn'd to stray,



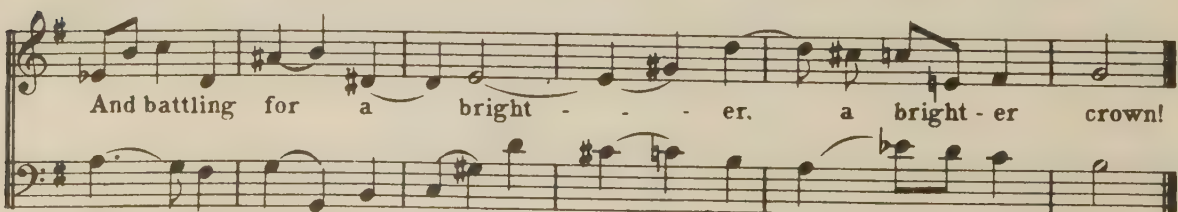
never learn'd to stray, learn'd to stray. Press on, press on, ye



sons of light, Un - tir - ing in your no - ble



fight, Still tread - ing each new foe - man, each foe - man down, And



batt - ling for a bright - er crown, a bright - er crown!

ELEVENTH SERIES

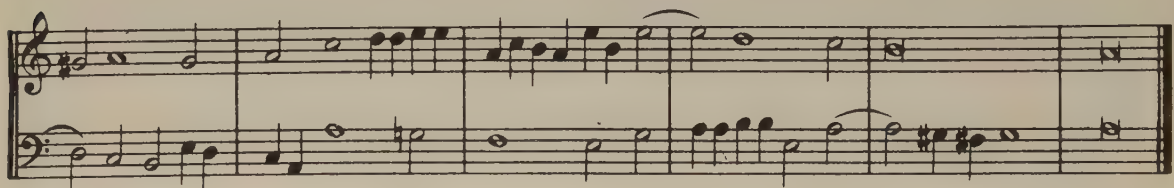
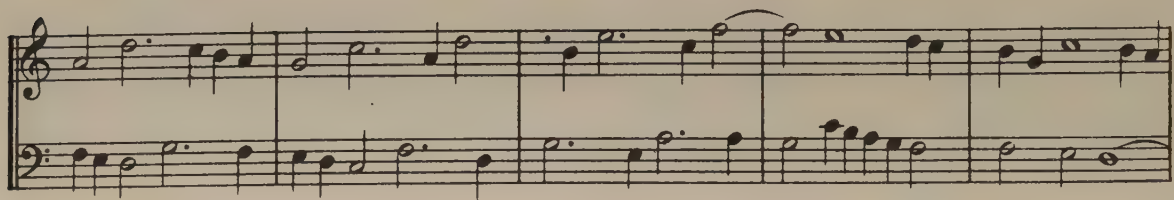
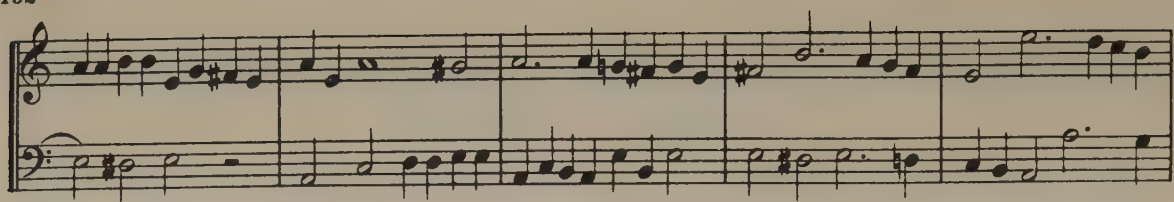
Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian, Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

1 *Mixolydian — Bt*

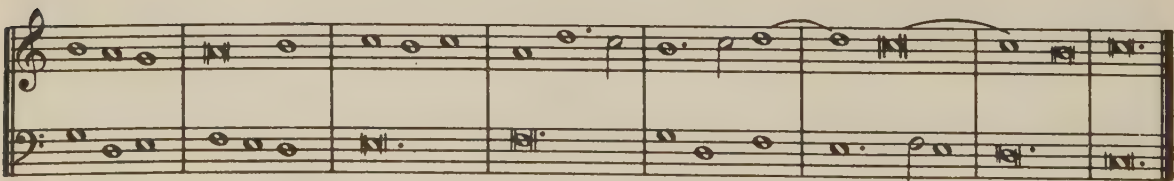
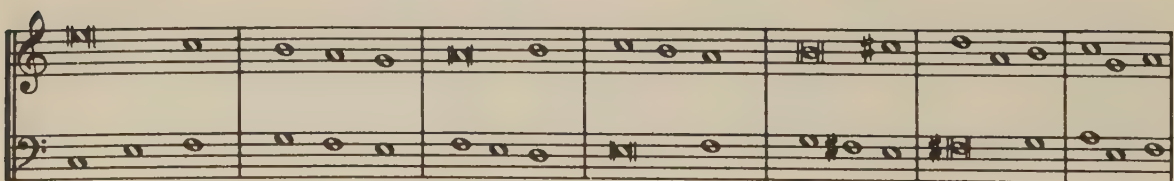
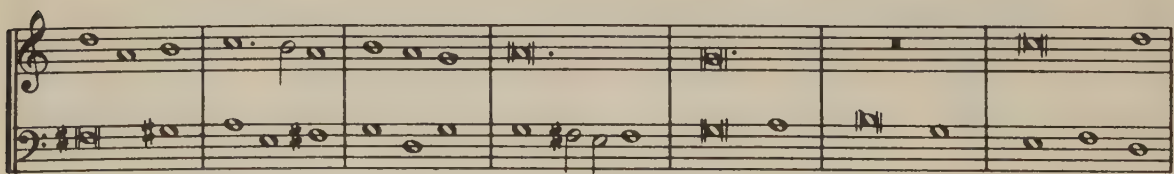
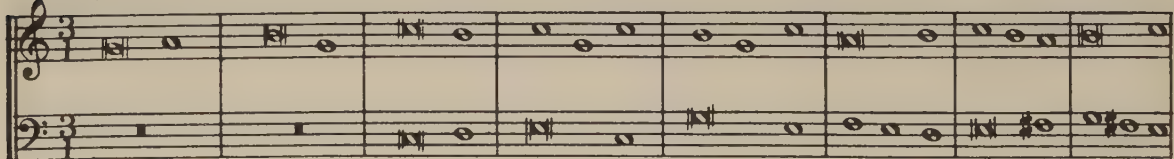
The musical score for exercise 1, Mixolydian mode, consists of four systems of two staves each. The first system shows the beginning of the exercise with a treble and bass staff. The second system continues the melody and bass line. The third system shows a more complex passage with many sixteenth notes. The fourth system concludes the exercise with a final cadence.

2 *Aeolian — Bt*

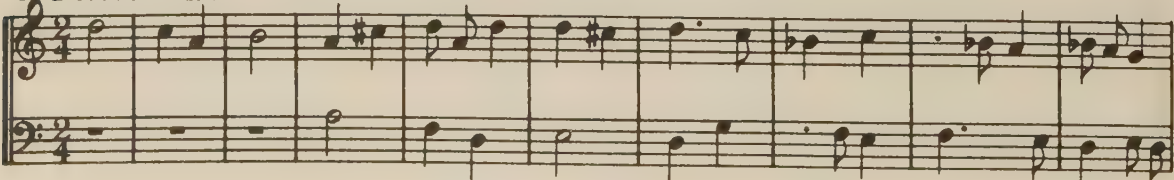
The musical score for exercise 2, Aeolian mode, consists of two systems of two staves each. The first system shows the beginning of the exercise with a treble and bass staff. The second system continues the melody and bass line, ending with a final cadence.

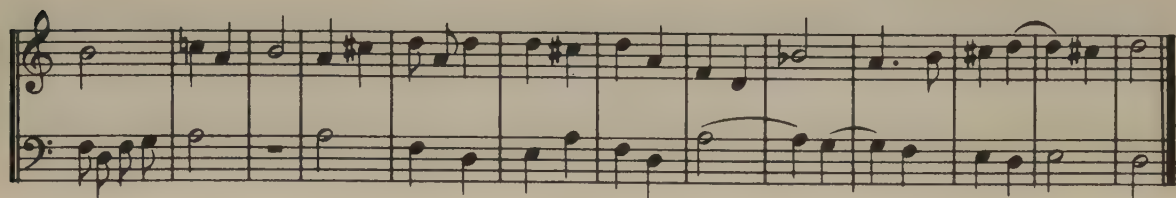
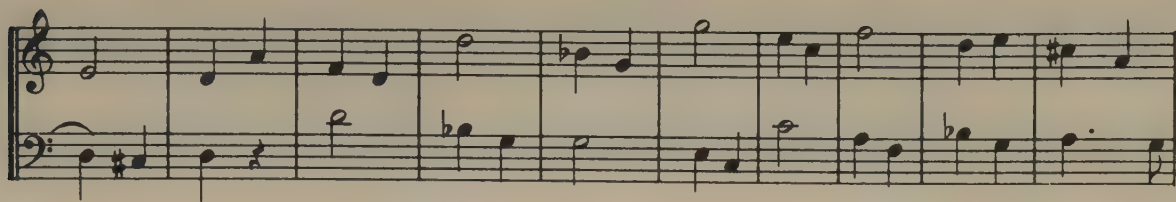


3 Ionian — Bt

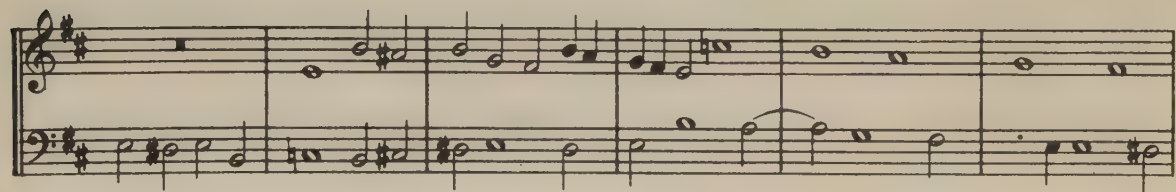
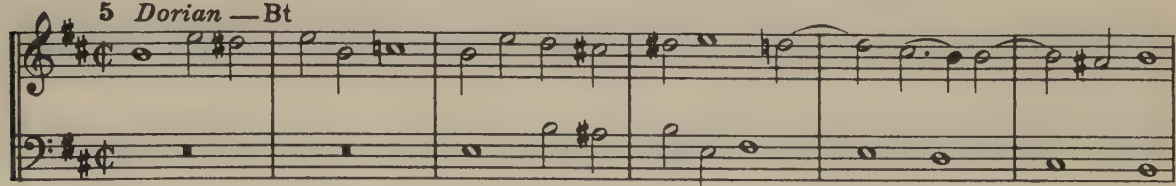


4 Dorian — Bt

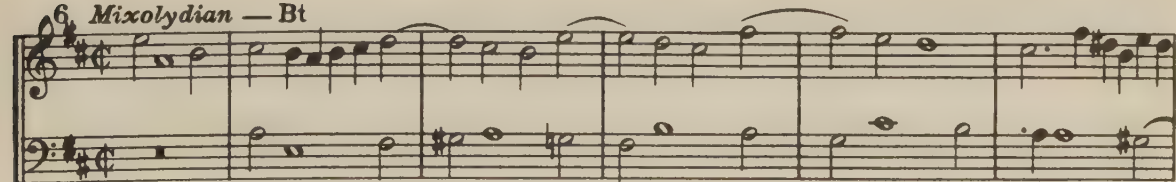


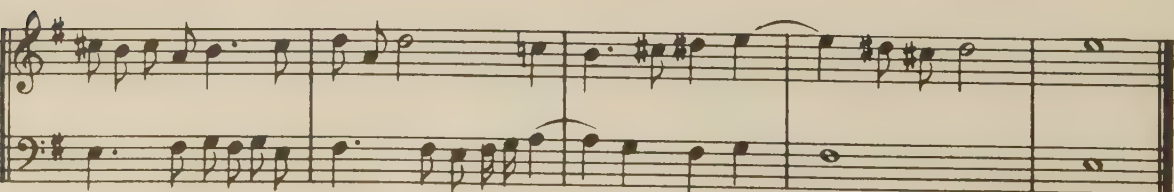
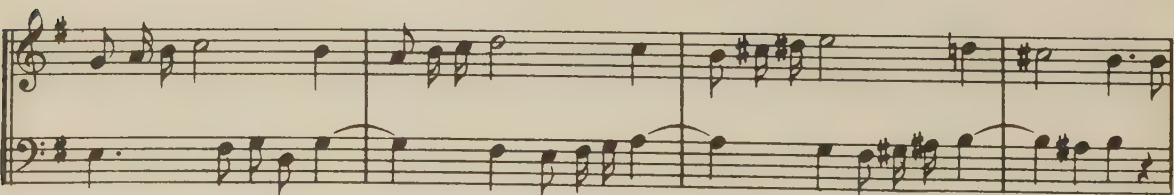
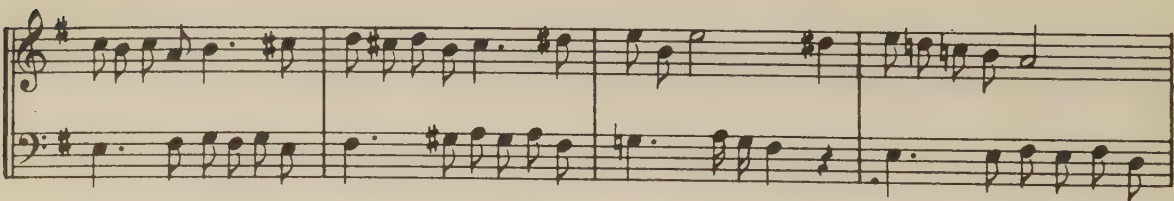
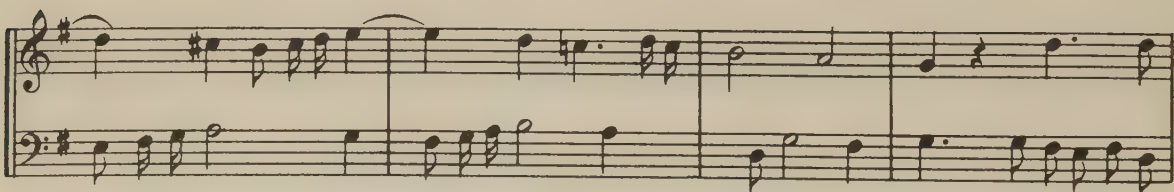
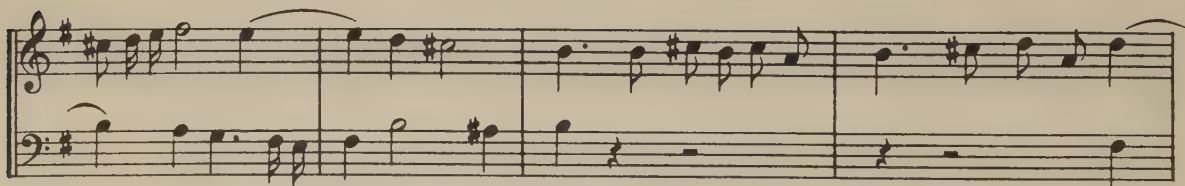
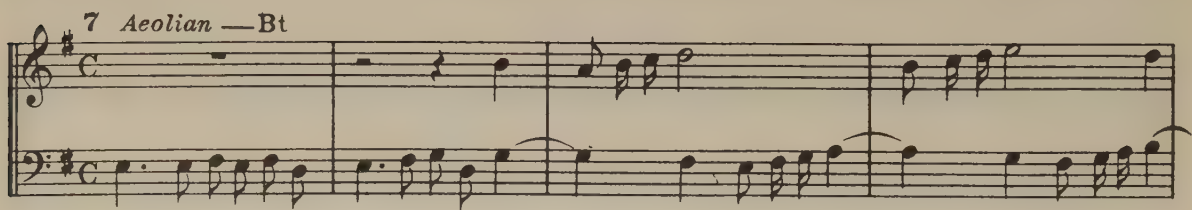
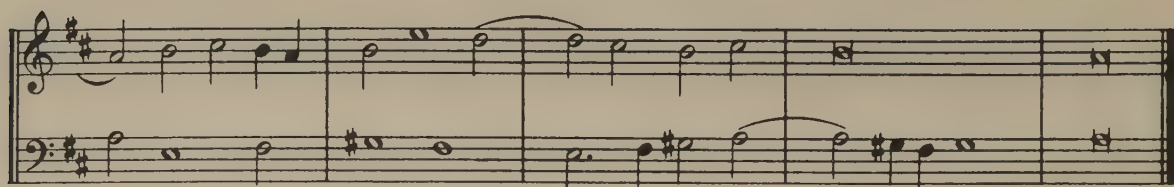


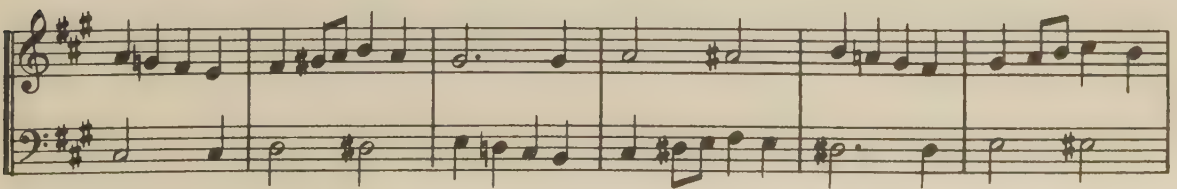
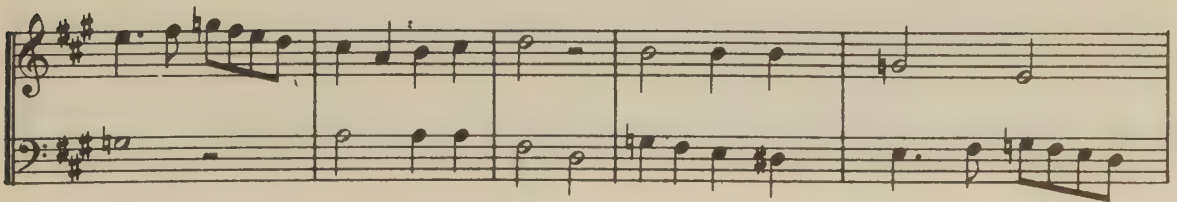
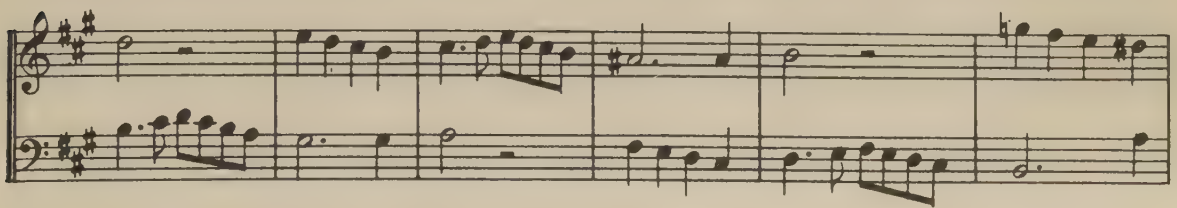
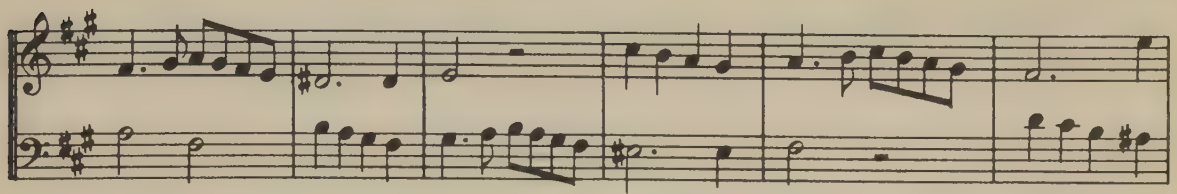
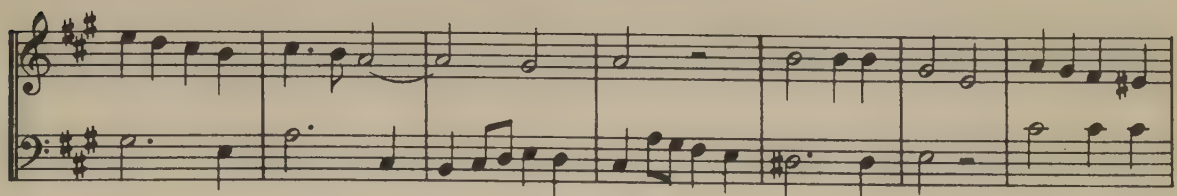
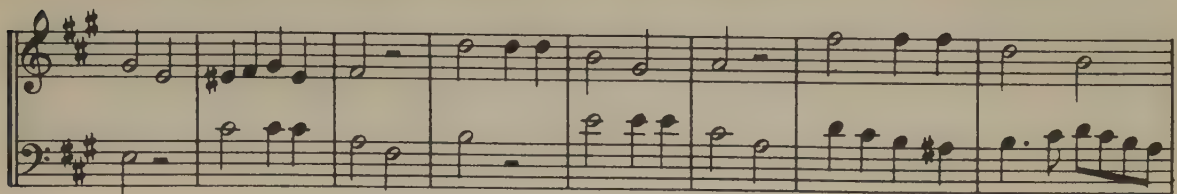
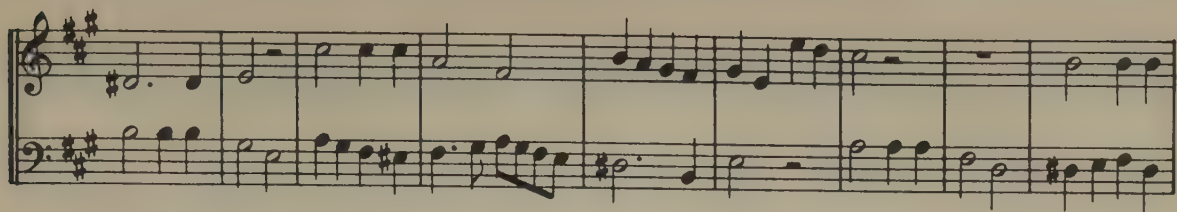
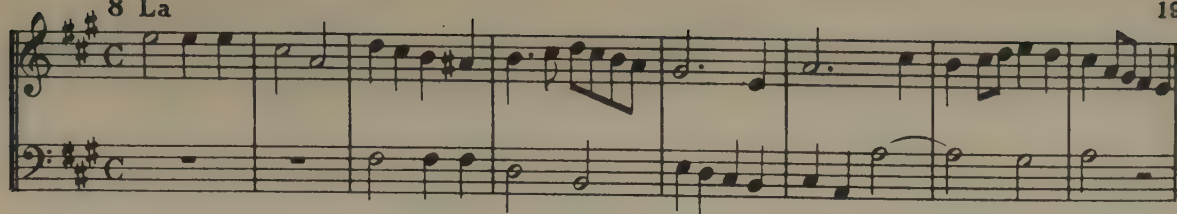
5 Dorian — Bt

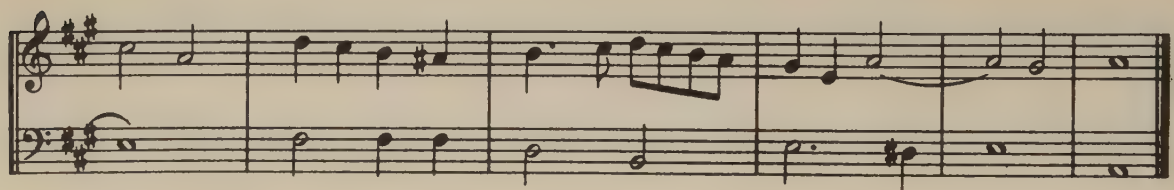
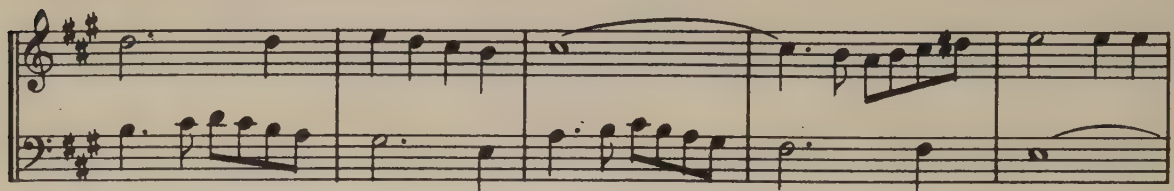
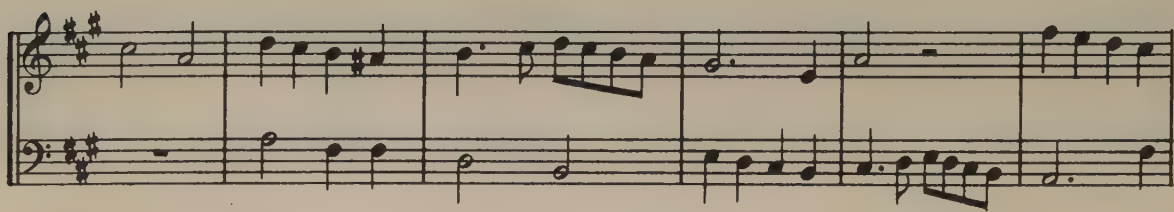


6 Mixolydian — Bt

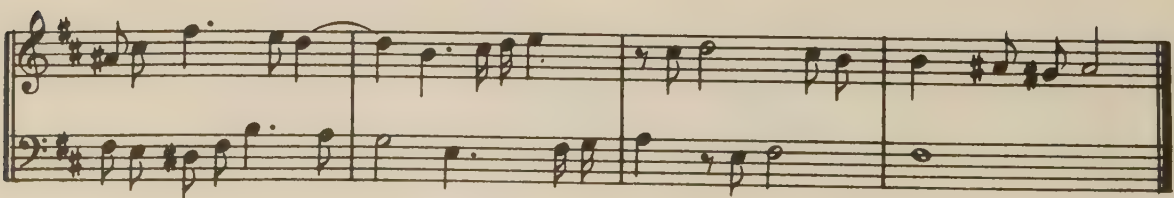
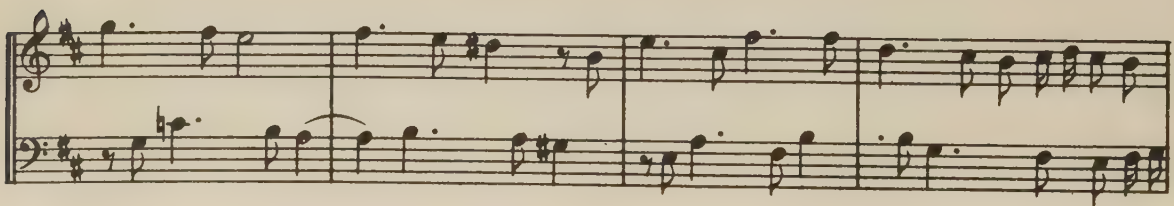
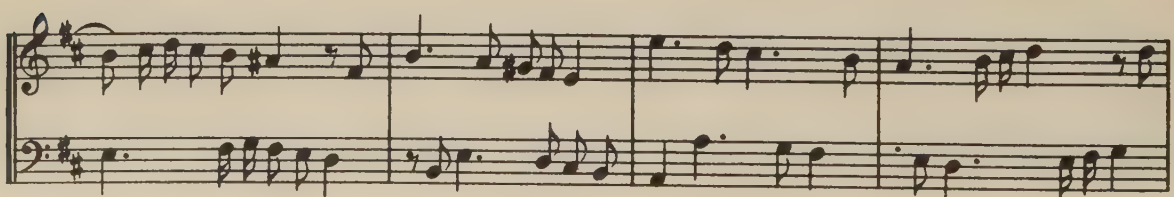
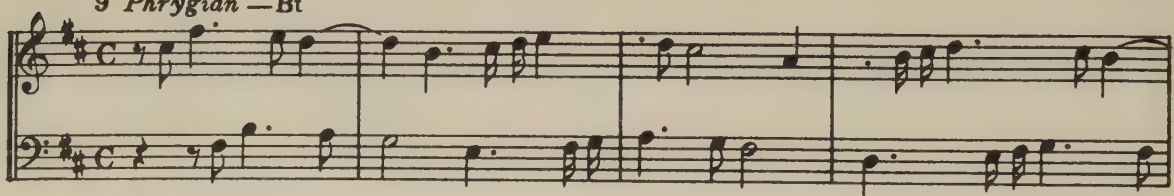








9 Phrygian — Bt



Be - ne - di - ctus, qui ve

Be - ne - di - ctus, qui

nit in no-mi - ne Do

ve - nit in no-mi - ne Do

mi - ni, in no-mi - ne, in no-mi - ne

mi - ni, in no-mi - ne in no-mi - ne

in no-mi - ne Do mi - ni

in no-mi - ne Do mi - ni

11 Mixolydian Ls Wll

Ex - pan - di ma - nus me - as

Ex - pan - di ma - nus me - as ad te:

ad te: a - ni-ma me - a a - ni-ma me - a si - cut ter -

a - ni-ma me - a a - ni-ma me - a si - cut ter - ra si -

ra si - ne a - qua ti - bi

ne a - qua ti - bi si - ne a - qua ti - bi

12 Mixolydian Ls

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do -

mi - ne Do - mi - ni, in no - mi - ni, in no - mi - ne Do -

ne, in no - mi - ne, in no - mi - ne, in no - mi - ne Do - mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne Do -

13 Mixolydian Ls

mi - ni. Do - mi - ne De - us, Do - mi - ne De - us

Do - mi - ne De - us, A - gnus De - i, A - gnus De - i, Agnus De - us, Do - mi - ne De - us, A - gnus De - i, A - gnus De - i,

De - i. Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi - li - us Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi

Pa - tris. Fi - li - us Pa - tris. li - us Pa - tris Fi - li - us Pa - tris.

Cru-ci-fi-xus e-ti-am pro no - bis, sub Pon-ti-o Pi-la-

Cru-ci-fi-xus e-ti-am pro no - bis, sub Ponti-o Pi-la-

to pas-sus et se-pultus est. Et re-sur-re-xit ter-ti-a di-e secundum

to pas-sus et sepul-tus est. Et re-sur-re-xit ter-ti-a di-e

scri- ptu - ras. Et ascen-dit et ascen-dit in coe - lum se-

se-cundum scrip-tu - ras. Et ascen-dit, et ascen-dit in coe - lum,

- det ad de - xteram Pa - tris Audi-tu-

se - dit ad de - xte-ram Pa - tris Audi-tu-i me-

i me - o da - bis gau - di - um et

o da - bis gau - di - um et

lae - ti - ti - am: et e-xul-ta - bunt et e-xul-ta -

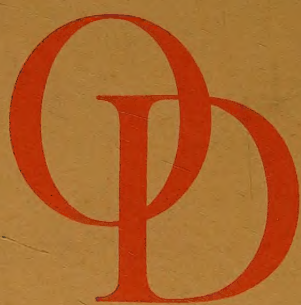
lae - ti - ti - am: et e-xal - ta-bunt os - sa

bunt os - sa hu - mi - li - a - ta, os - sa hu-mi-li-a -

humi - li - a - ta, humi - li-a - ta, os - sa hu -

ta humi - li - a - ta. Cru - ci - fi - xus e - ti - am
mi - li - a - ta. Cru - ci - fi - xus e - ti -
pro no bis.
am pro no bis.
sub Pon - ti - o' Pi - la - to pas -
sub Ponti - o Pi - la - to pas - sus
sus et se - pul - tus est. Et re - sur - re - xit ter - ti -
et se - pul - tus est. Et re - sur - re - xit
a di - e se - cundum scrip - tu - ras. Et ascen - dit in coe - lum,
ter - ti - a di - e se - cun - dum scrip - tu - ras. Et as - cen - dit in coelum,
se - det ad de - xte - ram Pa - tris.
se - det ad de - xte - ram Pa - tris.

End of Melodia



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